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SATURDAY, JANUARY 31, 1903.

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LITERATURE

London in the Eighteenth Century. By Sir Walter Besant. (A. & C. Black.)

LADY BESANT, in a prefatory note to her husband's handsome volume, informs us that it was Sir Walter's "ambition to be the historian of London in the nineteenth century, just as Stow had been in the sixteenth century." Unhappily he died before his work was complete, and the 'Survey of London' which he projected will not be carried out in the entirety and perfection of detail which he desired. What has survived out of the scheme is, we believe, Sir Walter Besant's own work on the general history of London, together with certain sectional histories of different suburbs by various hands, some of which have already appeared. The first-fruits of Sir Walter's own work on the 'Survey' are seen in this comprehensive book on 'London in the Eighteenth Century,' which will, no doubt, be the precursor of other volumes on the metropolis in other centuries. It is clear, indeed, from the author's own preface that he had arranged for, if not completed, other sections before his death, for he says that

"it has been thought best not to confine the survey of literature in London to the eighteenth century, but to devote special chapters to those subjects in a more general manner, including the centuries before and the century after."

This predicates a volume on literary London alone, which we must hope has been prepared. Knowledge of London at once so particular and so wide as was Sir Walter's is, we need hardly say, a rarity; and even if he has left his great work somewhat incomplete, it will remain (if we may judge from this volume) a monument to his industry, patience, and knowledge, and as such will go down, according to his great desire, to future generations.

The qualifications which Sir Walter brought to his task were, in the first place, an uncommon enthusiasm, next a keen eye for the picturesque, a wide sympathy, a

facile pen not too academic, a love of broad human efforts, and more than thirty years' study of his subject. He was not a Londoner by birth, but the real London-lover is rarely so. His idea was that every part of London streets should be tramped and every house noted—so ardent was his appreciation of the greatest of all cities. His library in London, collected over many years, supplied him with all the information which an alert mind and a ready wit needed. As he says,

"if it were required to name authorities for any statement advanced, or to give reasons for any conclusion, I could not, probably, do so; since the authority would lie hidden in some obscure history or some long-forgotten tedious novel."

The man was soaked in the lore of London, and was hardly aware of the sources of his information. He acknowledges his indebtedness to the obscure and tedious novel of the eighteenth century rather than to Smollett or Fielding. The "twopenny box" supplied him with many data. "Lost satires, forgotten poems, and novels whose authors are not known to lecturers on the period nor to professors of literature," are the sources from which he drew most material. These "authorities" are, of course, useful mainly in getting at the social and moral conditions of the time. Much of the book is concerned with more formal information which is easily derived from official pigeon-holes. Sir Walter has divided his six hundred odd pages into several heads. There are sections devoted to 'Historical Notes,' 'The City and the Streets,' 'Church and Chapel,' 'Government and Trade of the City,' 'Manners and Customs,' 'Society and Amusements,' 'Crime, Police, Justice, Debtors' Prisons,' and finally there are valuable appendices, a chronicle, a good index, and a contemporary map. Some of these divisions are not strictly logical, and at times they overlap, but on the whole the method of treatment is systematic, and the scope of the book is comprehensive. The index, too, will serve to meet any deficiencies in the arrangement and distribution of matter.

Sir Walter is not easily bowled out in a topographical error, but this mere knowledge of topography is the least of the qualities requisite to the compilation of such a book. Its value lies in the degree in which it recalls and paints for us the life of the eighteenth century. Hence the chapters on 'Manners and Customs' and 'Society' are the most interesting and the most instructive. It may be said at once not only that they are adequate to what they aim at, but also that there is no account so graphic and so faithful in modern literature. These chapters are essential to any one who wishes to know the period in question; they exhaust all the topics possible; and if one or two, such as duelling and masquerades—to name no others—seem to be treated somewhat economically, the reason is probably that Sir Walter had not finished his work upon them when he died. Mere detail he had in abundance; he could, one can perceive, have copiously flooded volumes with particulars of London life. Yet this is not necessarily to have grasped the spirit of that life, and it is precisely because Sir Walter seized confidently on the broad characteristics of the eighteenth century and never

lost sight of them that his work is most valuable. The change from the seventeenth to the eighteenth century was as remarkable as the change from the eighteenth to the nineteenth. It is, of course, absurd to suppose that because the tale of a hundred years is complete, immediately on that account a new spirit is born to animate three more generations. But the fact is that the seventeenth century gave way to the eighteenth reluctantly, the Stuarts to the Georges, Le Roi Soleil to the Regency, just as the French Revolution and the European wars concluding in 1815 marked the change from the eighteenth to the nineteenth century. The two epochs stood out with very separate characters. Even in the later seventeenth century the traditions of Elizabethan England were still fresh and ardent. The Civil War and the Commonwealth had passed, and modern England had begun, but it had begun with naturalness. Vice was natural then, and the frank coarseness of the age did not conceal itself in hypocrisies. The difference in the mental habits and tastes of the people was as explicit in their manners as in their literature. Corruption reigned in the Court of Charles II., but it was not the smooth-faced, unctuous corruption of the Court of George II. The first was naïvely animal, the other was sicklied o'er with the cast of philosophic sentimentalism. Sir Walter Besant observes this characteristic, although he does not contrast it with the healthier tone of the preceding century. He says:—

"To get behind the scenes in this century, as regards its manners and its literature, is one of the most amazing things possible. Except in one or two cases, the books of this kind always put on a sham deferential attitude towards religion; the most shameless narratives were advanced under the hypocritical disguise of upholding virtue and exposing vice."

It is the difference between Congreve and Richardson, between 'The Way of the World' and 'Pamela.' Not that Richardson himself lies under the suspicion of hypocrisy, but that he found his readers and admirers largely among the hectic feelings and prurient minds of his day. The eighteenth century dallied in vice, allowed itself every licence, feigned to shudder at coarseness, and was all the time the whitened sepulchre. Paint and powder marked it, concealed its real humanity, and masked its proper mind. It was in England a century of art, of artifice, of pretension, of cruelty in combination with lachrymose sentimentality. The very dress exhibits its weaknesses and its meretricious taste. The dignified costumes of Louis Quatorze gave way slowly to the bad designs of the French Regency, and culminated at last in the horrors of the flying gown, the *tates-y*, and the *panier*. This atrocious fashion endured until 1775, and was only gradually destroyed by the new romantic and naturalistic movement which began to germinate about that time, and itself came to fruit politically in the French Revolution, and artistically in the work of Reynolds and Romney, the English landscape painters, and the revival of letters under Wordsworth, Coleridge, and their *confrères* and contemporaries. Between 1720 or thereabouts and that revival English literature was virtually dormant. It had

sporadic growths, of course; but outside fiction, which, in one department at least, had been created by Defoe—who belonged more properly to the seventeenth century—there was no development apparent. Addison and Steele are the last writers of the seventeenth century, not the first of the eighteenth, and so far as they partake of the eighteenth they must consent to be condemned. This is true of Swift also, even in a larger degree. Yet Swift it is who has given us one of the most caustic satires on the manners of the century. He hated them, for they had reached a pitch of artificiality in his day which would naturally estrange any healthier taste. It is curious that Sir Walter Besant does not refer to that bitter study, 'The Art of Polite Conversation,' in which Swift pilloried the vacuity, the stupidity, and the hypocrisy of the society of his time.

The reason of this remarkable declension is difficult to determine. In the eye of the average man the eighteenth century has become a synonym for good taste and indifferent morals, for elegance of life if not fidelity to ideals. In point of fact, it was in England neither elegant nor moral, and made its first contact with good taste only in its expiring years. Yet it would be a mistake to suppose that the pictures which remain to us of that society fully represent the age. On the contrary, they deal with only a portion of the England of that day. Sir Walter Besant has done good service in so clearly pointing out the rigid lines of demarcation between classes in the eighteenth century. Earlier there had been intercorrespondence between the upper classes and the city which made against the erection of caste, and rendered the tone of the nation sympathetic and wholesome. Noble, gentleman, tradesman, and craftsman had a goodly heritage in common, and respected each other for their several qualities. Gentle and plebeian fought side by side during the Wars of the Roses, and through the civil wars of the Stuarts. It was the habit of country squires to send their younger sons to London to seek their fortune in trade. Sir Walter instances the case of Gibbon's father, the son of a country gentleman in Sussex, who was sent up to London to be apprenticed to a merchant citizen and clothworker. This practice died out completely in the eighteenth century. Sir Walter Besant says:—

"The former connexion between the City and the country, which furnished so many well-born and well-connected merchants to the City, which dignified trade, and kept London in touch with the country, died out.....The loss to the City in dignity, position, and influence was greater and more important than any historians have recognized."

Not only so, but the very districts of residence were in different pales, trade adhering to the City, and society being separated from it by the wedge of lawyers between Gray's Inn and the Temple.

"This separation was, in many ways, a misfortune: it prevented the fusion of classes which destroys caste and forbids the creation of a distinct aristocracy. Everything in the eighteenth century tended to create caste and to build up an aristocracy which should be a distinct and separate class."

The explanation of this unexpected segregation is probably to be found in two facts—

the rise in land values, which brought the country gentleman more nearly to a level with the noble and out of the reach of the merchant, and the influence of a Court party. There were always Court parties, and always will be so long as human societies and kings exist; but in earlier days the association was largely political. With the accession of the House of Hanover it became more social. The influence of the *entourage* of the Court upon wealthy gentlemen assisted largely in the divorce of the City from the country which Sir Walter Besant deplores, and which was indubitably the cause of the stagnation of the eighteenth century. The result was as might have been expected—the merchant deteriorated. There was no communion between him and the gentleman. He was uneducated. Sir Walter confesses he can find no evidence that the citizen bought books. He ate, he drank, he kept himself respectable, and obeyed his betters; as often as not he attended chapel, and, above all, he devoted himself to making money, that money which was presently to break his bonds and revolutionize his position. To-day the average person employed in the City is accustomed to exercise; in those times this was not so. Sir Walter Besant seems to consider that the "protuberance of person" of the City man in the eighteenth century may have been due to "the tightness with which the breeches were girt round the loins," by which "the circulation of the fluids of the system was dammed up like a mill-pool, and a preternatural obesity in the abdomen was developed." But more likely it was due to the habit of life of what had become a distinct caste. In the caricatures of to-day the type remains, just as the absurd travesty of the Englishman remains traditionally in pictures of John Bull.

This type of tradesman began to disappear with the break-up of the caste system consequent on the French wars and the evolution of the middle classes. If there is one thing upon which Sir Walter Besant is more insistent than on another, it is the value of domesticity as a factor in social advance. He virtually holds a brief for domesticity. He denies that the middle classes were immoral, and points to the account of the Church services held in proof of his statement that religion was not at a low ebb in one class at any rate. Certainly the statistics supplied as to the number of Church services are astonishing, rivaling, as they do, figures at the present day:—

"There were forty-four of the London churches which then held daily services; in almost all cases they were held both in the morning and the evening. But in some of the churches we find a daily sermon, or one, two, or three sermons in the week; three services every day, as at St. Andrew's, Holborn; additional services on Wednesday and Friday, as at St. Sepulchre's; four services a day, as at St. James's, Westminster, and St. Paul's, Covent Garden; while on Sundays there were at St. James's, Westminster, five services, and at other churches three."

These figures are remarkable, and go a long way to justify Sir Walter in his claim on behalf of the morality of the middle class. In addition, of course, there were the Dissenters, a very powerful and earnest body, who were virtu-

ally confined to the City. The cause of the coarseness of the eighteenth century, according to Sir Walter, was the separation of the men from the women. He argues that "the surest and the shortest way to make men brutal is to separate them from the women"; that is to say, he states that when the tavern and the coffee-house lost their attractiveness, and men had to use their homes, an abatement of the nuisance set in. There is truth in this, but not the whole truth. It must be remembered that coarseness was not confined to one sex. On the other hand, the growing domesticity, which spread from the middle classes upwards, did undoubtedly modify manners. How much of the change for the better was due indirectly to the seismic effects of the new sentimentalism it would be impossible to say. Obviously it resulted from a confluence of causes. The middle classes in the eighteenth century, if ignorant and vulgar, were more reputable than the upper, and were despised by them for the one reason and detested for the other. But they have since had their revenge. They rose insurgent in their numbers and their wealth, and began to swamp society and politics early in the nineteenth century. By mid-century their victory was complete; and while it infused softer elements into social life it brought also a deterioration. Respectability went arm in arm with wealth, and a new fixed standard was set up and flaunted as arrogantly as its predecessors. Dickens had this to fight all his life, as Richardson and others fought other faults in another class. But the reign of caste was destroyed, and the iron bonds of the most artificial century in our history were broken. If certain manly virtues also have perished, that may not be helped. The old order warned the Prince Regent off the turf and got the Duke of York dismissed in disgrace from the position of Commander-in-Chief of the Army. The elevation of the middle classes and the consequent change in the upper have rendered any such course of conduct almost inconceivable in these days. It is the price we pay, perhaps, for cleaner hands, brighter streets, and improved health.

Even in respect of this last Sir Walter Besant has much to say which is interesting. There was an appalling percentage of mortality in children—59 per cent. in 1688, he reckons; and generally the expectation of life then was vastly lower than to-day. It is discomforting, too, to think of a household with the average of three candles per day, one for the kitchen and two for the rest of the house, and of the streets plunged in impenetrable darkness after 11 o'clock. Of facts and figures such as these this valuable book will be found full to overflowing, and it is calculated, therefore, to interest all kinds of readers, from the student to the *dilettante*, from the romancer in search of matter to the most voracious student of *Tit-Bits*.

Matthew Arnold's Notebooks. Edited with a Preface by the Hon. Mrs. Wodehouse. (Smith, Elder & Co.)

This book is a welcome gift to all lovers of Arnold, and should prove a profitable lesson to many who are not. But we trust it will not become a precedent. It is in

Matthew Arnold's unique personality that the value of this collection lies. We shudder to think of the deluge of superfluous print that it may foreshadow, should some pious follower in future days attempt to publish a portion of the commonplace books of some other literary "eminence," if any have time in these busy days to keep notebooks without a strict eye to "copy."

For this work in itself we have nothing but praise; even the frequent repetitions afford illustrations of the author's mind. The width and variety of the reading displayed were, of course, only to be expected. But it should be wholesome discipline to the *dilettante* devotees of "cult-chaw," extensionists, and others, who have interpreted the precepts of the apostle of "sweetness and light" as though they enjoined light armchair occupation and a genially indolent smattering of a few cant phrases and conventional classics; for the book shows us Arnold pursuing his end seriously and hardly, ever looking to duty rather than inclination as a guide— "Semper aliquid certi proponendum est" is the frequent New Year's motto. One of the most characteristic quotations is this: "It is a part of special prudence never to do anything because one has inclination to it, but because it is one's duty, or is reasonable"; and again, "He who resisteth pleasures crowneth his life." Certainly we see how completely in his case Matthew Arnold carried out his own definition of criticism as a disinterested endeavour to discover the best that is known and thought in the world, and that he did not think the effort a facile one. He quotes in one place: "Formerly La critique n'était que l'art de tout discuter; now La critique est l'art de tout comprendre et de tout expliquer par l'histoire." To one who realized this reading could never be really light. And, indeed, the raillery Arnold often adopted was never mere superficial banter, just as his gaiety was a reasoned and self-chosen habit, not mere light-heartedness. *Insouciance* is the very last thing to be attributed to Arnold, and that just because he was so full of gaiety. To the writer of this notice, wearied with the perusal of the dullest of the schoolmen, it comes as a refreshment to read, "La gaieté clarifie l'esprit, surtout la gaieté littéraire. L'ennui l'embrouille." It is as an ascetic of culture, debonair because he chose to be, and often in spite of inclination, that we see Arnold self-revealed in these pages, desiring, as he said, to combine "Angelica hilaritas cum monastice simplicitate" and quoting as his guiding thoughts, "Une vie laborieuse et une succession de travaux, qui remplissent et moralisent les jours." But we get the ground of all in the oft-repeated words, "Le cœur de l'homme est religieux d'instinct, et dans toutes les cultures on trouve un besoin commun d'infini et de félicité." We doubt, indeed, whether even those who knew Arnold intimately will not be surprised at the immense proportion of quotations that are concerned with religion. He once lamented that, while regarded by the orthodox among his countrymen as "dangerous" and anti-Christian, he was on the Continent abused as a reactionary, who, far from joining in the cry of "Écrasez l'infâme," was endeavouring to disengag[e] the essential from

the accidental elements of Christianity, and to show that the former were the best expression of the needs and aspirations rooted deep in human nature. Certainly this book bears out this view. Not long since a popular writer, whose abundant recognition has delayed the arrival of the modesty expected from the meritorious, made an ill-advised attack on Matthew Arnold as "superior" to the religious needs of the poor. We wish that writer would take the trouble to peruse this work. Indeed, it would be wholesome reading for multitudes of orthodox Christians. We doubt if one in a dozen of the latter ever meditates so fondly on the fundamental ideas of his faith as it is clear from these pages that Arnold did perpetually. Of his title to be called a Christian, in the ordinary sense, we say nothing here, since his views on the fundamental question of Theism are open to examination in his best-known books. But what we wish to point out is that, on the evidence of these pages, his was clearly an "anima naturaliter Christiana," and that the impression conveyed by this book is as distinctly religious as that made by the 'Confessions of St. Augustine.' It is probable that such a position would be abhorrent to writers like Nietzsche and his now fashionable sect, and that Arnold would be to them at best but "a hectic of the spirit," to be condemned, like many others, such as Mill or Comte in a recent poem of Mr. John Davidson, to the hell which he declares to be the meed of all those called "beautiful souls." For, though we dislike the phrase, it is certainly descriptive of the compiler of these extracts, whose personality stands out perhaps even more clearly than it would from a piece of autobiography, serene and lofty in his judgments, his tastes, and his ideals, drinking deep of the true sources of joy and of knowledge, despising vain delights and little ambitions, seeking in all things to act by reason, and preserving, amid the intractable pettiness of modern existence, the rare and incalculable gifts of a lucid intelligence that only stupidity could irritate, and a dignified gaiety of spirit that no calamity could overwhelm.

The House of Seleucus. By E. R. Bevan. 2 vols. (Arnold.)

This fine pair of volumes comes upon us as a sort of surprise. We did not know that any English scholar was engaged upon so vast a task, nor does Mr. Bevan's preface inform us in what place he lives, or in what atmosphere he has worked. His literary friends, Mr. D. G. Hogarth and Mr. G. F. Hill, whose help he acknowledges, are evidence enough that he keeps good society among scholars. But that is of little moment, when his book speaks for itself. Mr. Bevan shows himself complete master of his subject, and omits, so far as we know, no available source of information. At the same time, what is remarkable in a very learned man, his style has remained fresh and striking, and his independence of thought has not suffered from the mass of opinions which he has been obliged to gather and sift. Perhaps he has dwelt too long upon the intricacies of the early wars of Alexander's Diadochi, in the course of which the first Seleucus came to power. That period,

from the death of Alexander to that of Antigonus at Ipsus, is perhaps the most repulsive to study in all classical antiquity. Like the wars of the Italian republics in the Middle Ages, this series of raids and treacheries, of friendships and hatreds, alternating according to the call of vulgar ambitions, these constant murders, these base intrigues, might well have been prefaced with the famous words of Tacitus: "Opus adgredior optimum casibus, atrox præliis, discors seditionibus, ipsa etiam pace siccum"; ending many details with the memorable phrase, "et quibus debeat inimicus per amicos oppressi." Out of this chaos come a few great men, of whom Ptolemy and Seleucus were certainly the greatest. But while Ptolemy was at least within the reach of Greek waters, and his ships went to and fro to Athens and the coast of Asia Minor, the greater part of Seleucus's life and work lay in the far East, within the domain of fable. Even the details of the foundation of Antioch, which became his capital, are shrouded in mist. And here in this part of Syria, with the Orontes affording a highway to the Mediterranean, Macedonian Hellenism made itself at home as it did nowhere in the East. The great Syrian quadrilateral of cities should have ere this afforded the excavator some inkling of the life of that empire; yet, strange to say, we know as yet nothing at all about them. The case of Antioch is to be explained by a cause upon which Mr. Bevan has not dwelt, and yet it has affected our knowledge of Seleucid Asia Minor as well—the constant earthquakes which wrecked Northern Syria in the early centuries of the Christian era, and which K. O. Müller had enumerated long since in his classical monograph on Antioch. It is quite possible that huge landslips from the neighbouring mountain may have covered much of it under masses of rock. Hence Mr. Bevan's picturesque account of Antioch, of Daphne (its Versailles) and Seleucia on the coast must be drawn only from the stray accounts of ancient writers, not from the scientific evidence of the modern archaeologist. In one point we may supplement his account. He notes that though the Orontes was navigable from Antioch to the sea, the great port of Seleucia was not at the mouth of the river, where we should expect it, but some miles to the north. Yet the reason is obvious. Any one who knows what a port is in the tideless Mediterranean, what the water is near the shore at Naples or the Piræus, will know that to add to it the efflux of a great inland city would make it wholly intolerable. The lower Orontes was notorious for being the great sewer of Antioch. Ἀνδρας τὰς λίγιας, says a Greek author, does it carry to the sea. This is what gives point to the well-known "in Tiberim defluxit Orontes," and led Seleucia to avoid this noisome situation. The cities of Asia Minor, visited as they were by frequent and fatal earthquakes, have nevertheless yielded many inscriptions to modern research. No feature in Mr. Bevan's book is more interesting than his use of them, up to the very latest publications. Why should it not be possible to ransack, if not Antioch, at least Apamea, Laodicea, and Seleucia in that region? From late cuneiform inscriptions some flashes of light have been obtained about Babylon and the inner

country. Here, then, we may hope for more. But until our knowledge of facts is increased, Seleucid history must remain, as Mr. Bevan says in his opening words, "the history of an enormous cemetery," whose very tombs have been shattered. Droysen, in his monumental work, makes the very same remark about these monarchs, whose characters are effaced and their actions therefore inexplicable. Who can tell us any difference between Antiochus the Hawk and Antiochus the God, as real men, of like passions with us? Out of the whole series two only are known with any detail, and this because they came into contact with the Roman power. They are Antiochus the Great (III.) and Antiochus the God Manifest (IV.), yet about the latter the only thing manifest is that no historian has yet been able to understand the extraordinary contradictions of his character, and as to the former the only greatness about him was the greatness of the opportunities that he threw away. Who ever had such a chance in war as the securing the services of a Hannibal against the formidable enemy whom he alone knew how to defeat? and what sane man—not to say great man—would have hesitated one moment in putting him into absolute control of his army? Yet Antiochus set Hannibal to carry out minor operations at sea! If, then, the contradictions in the life of Antiochus Epiphanes appeared in his small every-day life, those of his father were not less in the large periods of his life—a stirring and victorious youth leading to a slothful and inglorious age. No one would conclude this from the striking bust of which Mr. Bevan has supplied engravings in his two frontispieces. It is a head of uncommon strength, suggesting clearness of view and firmness of purpose. But we have no evidence throughout the book that this bust really represents the third Antiochus. Mr. Bevan says Mr. G. F. Hill made him acquainted with it. Mr. Hill is a well-known authority on Greek inscriptions in the British Museum. Why not, then, give us the arguments by which the attribution can be established? Similar things may be said of the pages of coins, most of them very beautiful, representing Seleucids and Attalids, which occur here and there throughout the volumes. Except the bare indication of the sovereigns, we are told nothing about them. They are beautiful works of art, strangely superior to any modern coins. Even in those of far-away Bactria, among a population where little more than the Court was Greek, we have this matchless Hellenic perfection. But how far do they imply or prove any real civilization? On this question numismatists have been very bold in their assertions; we should have liked to hear Mr. Bevan's wise and temperate judgment.

The chapters on Antiochus IV. are the most interesting, not because they are better than the rest, but because we have more light upon the man from his contact with the Romans, with the Egyptians, and with the Jews. The life of young Hellenistic Princes at Rome is graphically told in various passages of Polybius—the arrival of Ptolemy Philometor in rags and poverty, the escape of Demetrius Soter to claim his kingdom—all showing how courteously the Roman Senate behaved to them. But behind the

velvet glove lay the iron hand, and the policy that to make these princes idle young men of fashion among the Roman aristocracy, teaching and learning the vices of the age, was the best security for Rome. This policy may have been narrow and selfish, but it was practical. The Roman Senate would never have made the stupid blunder of allowing a ruler of Egypt to learn his impressions of England in Paris and Vienna, as we have done. And yet in romanizing Hellenistic princes the Senate had no such engine at hand as our public schools afford for anglicizing the subject rulers of the East. At all events, a gay life at Rome was the bringing up of Antiochus Epiphanes. The commissioners who came out to supervise his policy, and balk his conquests, had shared his Roman holiday. It is through them that Polybius heard of the various freaks which make Mr. Bevan conclude that there was a strain of madness in this able and politic prince. But in spite of these freaks, no one ever knew better how to deal with the rapacious and dictatorial Republic. All his diplomacies Mr. Bevan has traced with a sure hand; he has not been less successful in describing his complicated campaigns against Egypt. They are complicated, however, only because our authorities are scanty and confused.

In the war which was first provoked by incompetent Egyptian ministers during the childhood of Ptolemy VII., Antiochus was brilliantly successful, and would have probably conquered the country but for the interference of the Romans. We say *probably*, for the three royal children of the house of Egypt showed those remarkable qualities which distinguish the Lagidae to the very end. The youth who fought and pressed Julius Caesar hard was a worthy descendant of the youth who assumed the diadem when his brother was captured, married the queen sister, and held Alexandria against the invader. That remarkable person Ptolemy Euergetes II., called Physkon in derision, and assailed by every Greek and Jew calumniator, is only now rising into his due recognition through the evidence of monuments and papyri.

In describing the first campaign Mr. Bevan has made one of his very few mistakes. He describes the Syrian army, after the capture of Pelusium, *pouring into the Delta*. That was an impossible operation. From Pelusium there were only two possible roads to Alexandria. One was by ships, along a coast dangerous with shallows and sand-banks, and constantly exposed to a north wind blowing in-shore. The other was along the eastern outlet of the Nile up to Memphis, and thence along the western down to Alexandria. The swamps, canals, and arms of the Nile intersecting the Delta made invasion through it absolutely impossible. No historian who ignores this fact can understand either the preparations for the campaign of Raphia, or the invasions of Egypt (and there were many) from the Syrian side. The succour that relieved Caesar in Alexandria took the same route. Memphis was not out of the way, but on the ordinary route from Pelusium to Alexandria.

The abrupt conclusion of the war by the "circle of Popilius" is a dramatic scene known to every boy who reads Roman history. We think Mr. Bevan has hardly laid

stress enough on the brutality of the proceeding, for it was regarded by the whole Hellenistic world as an outrage on all the decencies of diplomacy. Similar passages in the Egypt of our day have excited a similar feeling on the spot, but have, fortunately, failed to become material for text-books of history. There are few chapters in the book that do not suggest some such modern parallels, for the whole later Hellenistic history is surprisingly modern. But we shall refrain from following Mr. Bevan into the myriad depths of his forest of facts. Here and there we feel a desire to correct him. He implies in his general account of Mesopotamia that the whole civilization of Babylon, as well as of Nineveh, was Semitic, as if the old Nimrod son of Ham were not the original of that culture in its highest development. He uses "Pergamos" for Pergamon. But what are these trifles in the balance against his brilliant critique of the Jewish account of the "Abomination of Desolation"? Never has the policy of Antiochus Epiphanes in Palestine been better or more fairly treated. Never have the Maccabees been more strictly reduced to their true proportions. Such writing as this makes us hail in Mr. Bevan the appearance of a new historian fit to stand beside the best of the French or German specialists.

We will add a note on the questionable use in our modern literature of Hellenism as the noun corresponding to Hellenic. The Germans know better. *Hellenisch* goes with *Hellenenthum*, *Hellenistisch* with *Hellenismus*. How are we to mend the current English ambiguity? *Hellenedom* is awkward, though it might be justified on the analogy of *kingdom*. *Greekdom* is worse. We can suggest nothing better than the re-introduction of Hellas to correspond to Hellenic; we submit that Hellenism should correspond to Hellenistic. But if the Hellenic will call itself Hellenism, then the Hellenistic should be called Hellenicism. These verbal quibbles are worth nothing, and even intolerable, unless they conduce to greater clearness of thinking. This is our apology.

Henry Cury Shuttleworth: a Memoir. Edited by G. W. E. Russell. (Chapman & Hall.)
Father Dolling: a Memoir. By Joseph Clayton. (Wells Gardner & Co.)

DESPITE fundamental diversities of temperament there were strange resemblances in the lives of these two men by whose less the world is poorer. They were priests in the Church of England who were numbered among the Ritualists and attained obloquy by their professed adherence to "Christian Socialism." They both exhibited a craving after life and colour, an exuberant vitality, and a contempt for routine work, the timid ways, and the "suffocating respectability" of their natural surroundings which brought upon them the distrust of authority. Both deliberately refused to recognize the accustomed barriers between the "secular" and "sacred," and introduced into the activities of their parishes such recreations and novelties as filled with dismay their weaker brethren. Each exercised a singular influence upon classes of men often neglected: in Shuttleworth's case the young clerks and employés of City firms; in Dolling's, the soldiers and sailors and outcasts and

criminals of his Portsmouth slum. Each gave the impression of a large, genial personality, interested in all things human—in the theatre, in music, in the active and variegated panorama of modern life; and each died worn out prematurely, not by the work itself, but by the harassing strain of begging and financial anxiety, for the provision, as it were, of the mere external machinery and appliance through which the ends they desired were to be attained.

Mr. Shuttleworth's memoir is presented in a novel form. Many who knew and loved him have provided reminiscences of different periods of his career. These contributions, mostly anonymous, have been woven together into a connected whole by Mr. Russell. The book is interesting, both as a record of a man, and as a presentation of some of the difficulties that await a Churchman who is also a strong Liberal with a passionate conviction of the injustice of much in modern society. Perhaps the record of the Shuttleworth Club is a little too detailed in its discussion of minute points of finance and organization. Shuttleworth's life was of a piece. His interests and aims as an undergraduate at Oxford were his interests to its close. At the beginning he was drawn to the teaching and ritual of St. Barnabas's at Oxford, and in his first curacy there exhibited the particular power with boys and young men and the fluent eloquence in the pulpit which were to distinguish his work in London. Maurice and Kingsley divided his enthusiasm with the Tractarians, and he settled down as a pioneer in that particular blend of Catholic doctrine and Liberal politics, of Ritualism and Socialism, which has exercised so potent an influence in the English Church during the past twenty years. From Oxford he passed to London as minor canon of St. Paul's, an appointment that seems almost ludicrous in its union of jarring elements. The young and ardent Radical who could hail Gladstone as "the grandest figure of modern times," denounce the bishops, advocate Disestablishment and Socialism, and assert that he "will not be patronized by masons or tallow-chandlers or swindling City millionaires," must have appeared an astonishing figure in a cathedral chapter. Small wonder that Canon Scott Holland, on his arrival at St. Paul's, found that "they all spoke of him a little sadly as if he had 'gone wrong.'" But the minor canon stirred up activity, gathering similar dangerous young men into circles, alliances, and Guilds of St. Matthew, and losing no opportunities of addressing working men and secularists. Evangelical papers denounced "an alliance utterly inexplicable between the Ritualists and the Revolutionists," and society journals "entreated him to repent and amend before it was too late." The Chapter at length was glad to present him to a City living to work out his own salvation. At St. Nicholas Cole Abbey Shuttleworth was given the almost impossible task of maintaining a City church in a parish which for years had been deserted. He lured men up to his services from the suburbs with his music and his preaching; he organized guilds and fellowships, enlisted support in the most unlikely

quarters; finally he built the Shuttleworth Clubs for young men and women in the City houses, the pioneer and model for all similar institutions. He accomplished the work, but it wore him down and killed him. One cannot but regret that the opportunity was not offered him of a less quixotic enterprise: of a parish from which the population had not fled, and where sites and buildings could be obtained at less than the enormous outlay demanded in the heart of London. The memoir reveals the gradual weariness produced by such an heroic effort, and leaves a final impression of a needless strain and waste of intellectual power and spiritual energy. It also gives some idea of the radiant quality of Shuttleworth's personality.

Father Dolling's memoir is the personal impression of one who knew and loved him. A popular figure in the pulpit and on the platform, he was distinguished by a simplicity of life and character which could be read in every sentence he uttered. An Irishman and a born agitator, he somehow managed to strike the popular imagination as a popular figure, so that he was permitted to say things which from others aroused anger, and, at the end at least, came to be regarded with an almost personal affection by many who scarcely knew him. His fascination was a personal charm; many who were indignant at his recorded actions found themselves falling under the spell when they talked with him. Few things are more remarkable than the manner in which this Ritualist, and agitator, and Socialist, who quarrelled with his spiritual authorities, and was always pressing forward to startling innovations, yet managed to retain to the end the confidence and support of one of England's greatest public schools. Dolling's ten years at Langport, with a slum of incredible squalor and savagery before him and the help of Winchester behind, are the ten years of a perpetual romance. He was supremely happy, whether entertaining his strange collection of bishops and criminals and schoolboys in his house of ever-open door, or in speaking at political meetings for Liberals in Parliament or Progressives in Town Councils; in the church or the dancing classes, at which he cheerfully gaped at his delighted guests, or in the personal assistance and help to his soldiers and sailors, the wreckage of the population, and the failures that were sent him from all parts of England. He was the best beggar for money of modern times. He had a difference with his bishop, first over his Socialism, resigned, and was reinstated; but the second time the dispute with Dr. Davidson over his ritual proved past mending. For two years he was unbeneficed, and there seemed no place for him in his Church; then in twenty-four hours four offers arrived, three from England and one from America. He chose St. Saviour's, Poplar, and attempted to revive in the dreary dulness of a parish cut out of the homogeneous maze of mean streets in East London the spirit of the Portsmouth days. But the absence of life and colour oppressed him, the "numbness"—as he described it—"which poverty and dulness always produced"; the worn-out, respectable, tired labourers refused to respond in the same manner as the alert and criminal

inhabitants of a seaport slum. He begged and he preached, toiling terribly; he stimulated agitation, holding a great meeting within his church to denounce the East London water companies, and to the end endeavouring to stir up an onslaught on the monopolies of the land and the railways which he thought were throttling the workers of London. In the West he pleaded for money and gifts, which he bore off joyfully to his own people. He was always on the side of the poor, protesting that through environment and heredity they had never had a chance, demanding bodily necessities, brightness, joy, leisure, and a hope for the future as the claims of a Church particularly concerned with the welfare of all the desolate and oppressed.

Shuttleworth and Dolling lived through fierce opposition, and died amid widespread mourning. Each was recognized after his death as a man whose place could never be completely filled. They both possessed a power of affection which evoked an instant response; few of their time have been so loved by so many ordinary men and women. The world would be richer and the coming of better things hastened if the Church could produce many so fearless of novelty and change, so indifferent to popularity and the contempt of their own class, so passionately devoted to the welfare of the common people.

Robert Harley, Earl of Oxford, Prime Minister 1710-1714. By E. S. Roscoe. (Methuen & Co.)

THERE is a certain fitness in the appearance of this excellent memoir of Harley soon after the publication of Mr. Sichel's biography of Bolingbroke, his colleague and rival. Every reader of that brilliant apologia will notice the different tone adopted towards Harley by the writer when he reaches the period of strained relations between the two statesmen. Mr. Sichel begins by characterizing Harley as "a fraction of the hero" united to "a piece of the attorney"; but in the later pages of his first volume "the hero" disappears, and an even less dignified person than "the attorney" takes his place. Mr. Roscoe's sketch of Harley is more even, and therefore much more convincing. He is undoubtedly right in insisting that the origin of Harley's difficulties and the real cause of his fall lay in the fact that, while acting as the head of a Tory Ministry, he never lost his sympathy with the Whigs. In the reign of Anne a coalition between the parties or their different sections was an ordinary feature of political life. Godolphin, the Lord Treasurer of the Whig Junto, was originally a Tory; while Harley, who supplanted him, it is said, by a sedulous use of the royal backstairs, was originally a Whig. With all his moderation and his extreme Parliamentary adroitness Harley only managed to draw upon himself the unstinted obloquy of both sides. His ill fortune in this respect has affected the judgment of posterity. Macaulay has described him unjustly as "a solemn trifler" whose "intellect was small and slow"; to the Tory Lord Stanhope he appears as "a very commonplace politician."

Mr. Roscoe's careful study, which is illustrated by some admirable portraits, takes a more judicial line. To him Harley is "a typical Parliamentary statesman born an age too soon," who in foreign affairs consistently opposed a war policy, and in domestic matters "abounded in pacific discretion." It is surely going too far to add that "he had not attained the capacity of the modern statesman to deny some principles in order to obtain the effectuating of others." This was exactly what Harley did when he suffered the passing of the Occasional Conformity Bill, which he had always opposed, in order to gain what was the supreme object of his administration, the conclusion of peace. Mr. Roscoe, like Mr. Sichel and, indeed, Macaulay, has little difficulty in showing that the policy which issued in the Peace of Utrecht—so violently opposed by the Whigs—was the right one in the interest of the nation. But in the heat of party conflict the motives of the Tory leaders in concluding the peace were fiercely impugned. Their bitterest foes urged that their object in arranging it was simply to clear the way for the Pretender. Mr. Roscoe proves, we think conclusively, that Harley, in bending all his energies to secure a peace, was merely carrying into effect the principles which he had always professed; and his motive in parleying with Jacobite agents during his Ministry was not really sympathy with their cause, but the necessity, for the sake of the peace, of keeping in touch with the Jacobite wing of his own followers. On this Mr. Roscoe says truly enough: "No more elaborate and remarkable political trickery is to be found in the history of English politics." It involved Harley, who rather liked posing as a man of mystery, in such a maze of intrigue and double-dealing that men of all parties began to distrust him. Mr. Roscoe hardly gives sufficient weight to the turbid atmosphere of unrest and suspicion which prevailed in England at the time. It may be literally true that "there is no evidence of any real and practical scheme for the restoration of the Pretender." But the truth of the statement depends entirely upon the adjectives; and it is just as true that Jacobitism never had a fairer chance of success than during Harley's term of power. He could scarcely be ignorant that several of his own colleagues were in favour of James, and he may have hoped to defeat them by the relations which he maintained to the last with Halifax and other Whigs. Yet the shifts and evasions which this policy forced upon him had the natural effect of destroying his influence with his own party. On this point Mr. Roscoe's account of Bolingbroke's quarrel with his chief is probably accurate, but we doubt whether it is complete. He says nothing of the personal pique of Bolingbroke at missing the earldom and the Garter which he expected, and he perhaps attributes too much to his influence over Lady Masham, the favourite, whose private grudge against Harley was of longer standing. It is difficult to say how far Mr. Roscoe is right in hinting that Harley, by retaining his power till the eve of Anne's death, frustrated deeper and indeed treasonable schemes of Bolingbroke. Even Mr. Sichel, with all his eagerness to defend his hero, admits that

Bolingbroke would have supported James if he would have abjured Romanism; and in our opinion he is too ready to treat the subsequent explanations of Bolingbroke as beyond all question. The plain fact remains that of the two rivals the one who was most unpopular and most distrusted by the new king stayed at home and "faced the music," while Bolingbroke fled in disguise and became Secretary of State to James. Harley was the last great statesman committed to the Tower on the charge of treason; his dignity in misfortune and the resourcefulness of his defence extorted general admiration. But Mr. Roscoe is rather rash in discrediting the story of his later relations with James. That story does not wholly depend, as he says, on the letter from the Tower, which was seen among the Stuart Papers by Sir James Mackintosh, but has since disappeared. There are subsequent letters, in which James writes both to Harley and about him as one of the leaders of the Jacobites in England. It is almost certain that the harsh treatment he received led him secretly to join that party; but after his release he seems to have regretted this dangerous move and resisted all their efforts to involve him further.

Mr. Roscoe's chapter on Harley as a book-collector and a friend of literary men is interesting, but rather slight. The only life of Harley which has yet appeared should surely contain a more particular account of his great collection of MSS. and rare pamphlets as illustrating his literary tastes. He has been accused, like other collectors, of simply amassing and not reading his books, but the charge sounds unlikely if the story is true that he could always go to the right shelf for any volume he required. He was not a man of "erudition" in Dominic Sampson's sense, yet his cultivated taste procured him a wide reputation as such. Among the witnesses to his attainments Mr. Roscoe might have counted the queen herself, who complimented him by decreeing that, "as a learned man and a patron of learning, he should happily take his title from that city where letters do so gloriously flourish." Of the pamphlets attributed to Harley Mr. Roscoe says nothing. They certainly have no literary value, but two of them throw light on his financial views, while the tract 'Faults on Both Sides,' which has some general interest, is ascribed by Mr. Sichel to Harley. The most charming side of his character was that which he showed to his literary associates of the Brothers' and the Scriblerus Clubs. In their company "the dragon," as they familiarly termed him, could lay aside not only the cares of State, but also the airs of the great personage; and the witness of Swift that he passed through all the stages of greatness "without any perceivable impression upon his temper or behaviour" is surely high praise.

On the whole, we may congratulate Mr. Roscoe on an excellent biography, in a lucid and easy style, which is remarkably free from slips, whether of the pen or of the press. We may note three for correction in the next edition. On p. 127 the King of Spain is called "Louis" instead of Philip. The majority by which Harley was elected Speaker in 1701 was four, and not fourteen (p. 34). On p. 13

and p. ix the date of Harley's second marriage is variously given as 1694 and 1704; the first appears to be correct.

Les Rubaiyat d'Omar Kheyym traduits en Vers Français d'après la Version Anglaise d'Ed. FitzGerald. Par Fernand Henry. (Paris, Maisonneuve.)

It is rarely indeed that a translator, even a translator of genius, can hope for his work the honours due to an original masterpiece. FitzGerald, we may be sure, never dreamed of such a thing. Had he done so, his first thoughts would have turned to France, and he might have been pleased to imagine his melancholy stanzas forgetting their majesty, perhaps, but winning a pensive grace and a new charm of sentiment from the language of his dear Madame de Sévigné. He has been fortunate in his interpreter. M. Fernand Henry, whose translation of Shakespeare's Sonnets was crowned by the French Academy, possesses an excellent knowledge of English, and his version of the 'Rubaiyat' is remarkably accurate, spirited, and sympathetic. Fully realizing the difficulty of his task, he has nevertheless imposed on himself an arrangement of the rhymes which must have hampered him very seriously. FitzGerald, as is well known, generally left the third verse of the quatrain without a rhyme. In M. Henry's opinion this unrhymed verse, while appropriate to the quatrain regarded as complete in itself, is a flaw in the harmonious combination evolved by FitzGerald. Here we do not agree with him, though his view arises naturally out of French ideas on the subject of blank verse. Instead of rhyming the third lines of each pair of stanzas—a device invented by Mr. Swinburne—he has secured a still more intricate and uniform connexion by rhyming every third verse with the first, second, and fourth verses of the following quatrain. He is evidently not aware that this scheme has been anticipated in Mr. Swinburne's 'Memorial Verses on the Death of Théophile Gautier.'

Few critics are competent to appraise the merits of a translation in a foreign tongue, and they will be less likely to succeed in proportion to their familiarity with the beauties and felicities which are untranslatable. M. Henry's version is avowedly a literal one. To compare it with the original on equal terms would be a great injustice, which Englishmen, however, can scarcely help committing, at least unconsciously. We may quote two famous passages, not because they show M. Henry at his best (for the language itself prefers a lighter mood), but as average examples of his skill:—

Remplis la Coupe qui d'AUJOURD'HUI doit bannir
Le Regret du Passé, la Peur de l'Avenir:
Demain!—eh bien! demain, je puis n'être que cendre
Comme les Sept mille Ans qu'Hier a vus finir.
Car combien d'êtres chers,—les plus beaux, les plus tendres
Parmi ceux que le Temps sous son Pressoir engendre—
Ayant vidé leur coupe une fois ou bien deux,
Dans la tombe un à un nous avons vus descendre!
Et nous leurs Successeurs, aujourd'hui si joyeux,
Nous qui ceignons l'éclat d'un Èté somptueux,
Un jour nous serons sous une Couche de Terre
Pour y servir de Couche—à d'autres malheureux.

Dépensons pour le mieux notre richesse entière
Avant que nous soyons entrés dans la Poussière !
Poussière avec Poussière, et rester là sans Vin,
Sans Chants, sans Chanteurs, sans—Espérance
dernière !

This is a dignified rendering, though "engendre" suits the rhyme rather than the metaphor, and the last line sounds feeble and pointless beside FitzGerald's

Sans Wine, sans Song, sans Singer, and—sans End !

De l'Inconnu mon Ame a tenté l'escalade
Pour prendre à l'Autre Vie un mot de sa charade :
"C'est Moi qui suis le Ciel et l'Enfer," répondit
Mon Messager rentré de sa vaine ambassade.

Le Ciel, c'est l'endroit où tout Désir s'accomplit ;
L'Enfer, c'est le Reflet qu'une Ame qui gémit
Projette quelque temps sur cette Nuit profonde
Où va rentrer ce Corps qui naguère en sortit.

These quotations will enable our readers to judge for themselves to what extent M. Henry has triumphed over the difficulties which eternally baffle the translator. His countrymen are to be congratulated on the opportunity, now given them for the first time, of reading a faithful and elegant version of FitzGerald's poem.

The introduction is distinguished by good sense, appreciative insight, and piquancy of style. M. Henry's portrait of Omar, if not new, is drawn with understanding. About FitzGerald he says many things admirably, e.g. —

"C'est bien par un véritable miracle d'art, en effet, que FitzGerald a réussi à garder cet extraordinaire équilibre. Bien plus, je l'avoue, que de cette fusion merveilleuse de deux esprits en un seul, bien plus que de cette perfection souveraine d'une forme qu'aucune tache ne dépare, de cette langue si forte, si concise, si souple, si pleine, où pas un mot n'est à ajouter, où pas un mot n'est de trop, bien plus que de tout cela, dis-je, je suis touché de la prestigieuse habileté déployée par l'ouvrier qui a su adapter d'une manière si parfaitement adéquate l'expression à l'idée, qui a eu la pouvoir magique—que l'on n'a pas assez fait ressortir et qui reste, à mon avis, la caractéristique suprême des 'Rubaiyat'—de dire en même temps une chose et de ne pas la dire."

It is often alleged that the metrical form used by FitzGerald was introduced by him into English literature. That M. Henry should make this statement is not surprising, but we did not expect to find Mr. Gosse following suit in a letter to the translator (p. lxx). As a matter of fact, the quatrain occurs in English nearly three centuries before the publication of the 'Rubaiyat.' The first song in Sir Philip Sidney's 'Astrophel and Stella' is composed of nine quatrains, in which the unrhymed verse is always the same. Here is the opening stanza :—

Doubt you to whom my Muse these notes
entendeth,
Which now my breast, surcharg'd, to musick
lendeth ?
To you, to you, all song of praise is due,
Only in you my song begins and endeth.

It is true that FitzGerald has only one quatrain exactly corresponding with the particular form adopted by Sidney, whose verses he probably never saw, and to whom, in any case, he owes nothing. He simply transplanted the Persian *rubā'i*, but the unmistakable character and rhythm associated with the English quatrain are entirely his, and in that sense he may be said to have introduced it into our literature. This, however, is not the meaning of M. Henry and Mr. Gosse.

We should add that the French version is accompanied by a lucid commentary, in which the author has collected a large number of interesting parallels. A useful bibliography completes the volume.

BOOKS ON CHINA.

China and the Chinese. By H. A. Giles. (New York, Columbia University Press.)—The establishment of a Chair of Chinese in the United States is evidence of the growth of that interest in the Far East generally which has of late manifested itself. The great impetus which American commerce has recently gained, and the keen trading competition which has sprung up, have forced on the American people the necessity of placing themselves on a level with other nations in the study of the language and literature of China. There has now been founded a Professorship of Chinese at Columbia University, and it was right and fitting that Prof. Giles, an acknowledged master of such studies, should have been invited to inaugurate the foundation by delivering a series of lectures on 'China and the Chinese.'

Prof. Giles's lectures on the language and literature are interesting, but probably those discourses which deal more generally with the people were more eagerly listened to, and will be more carefully read. In one chapter he traces the similarities which exist between the manners and customs of the Chinese and those of the ancient Greeks, and even points out several Chinese words which have Greek origins. But just as have been adopted a number of Chinese words into the European languages, so we frequently find Western words imbedded in Chinese. For instance, the Chinese for the zebra is *fulu*, an attempt to reproduce the word *fara*, an old Arabic term for the wild ass. As the zebra is unknown in Asia, it would be interesting to know how the Chinese became acquainted with the existence of the animal. But on such subjects Chinese authors are for the most part silent, as they are foreign to their trains of thought. Another word is *shih* for lion, a term which Prof. Giles aptly traces to the Persian *shir*, meaning the same animal.

Of the government of China Prof. Giles has much of importance to say, and he emphasizes the fact that in its administration it is mainly democratic; that is to say, that the autocratic machinery of government is limited by the will of the people. No wise mandarin will ever impose on those under him more than they are willing to bear, and from classical times it has always been recognized that to the people belongs the sacred right of rebellion when their rulers have forfeited the approval of Heaven. In the same way the real administration of the empire rests with the district magistrates rather than with the high provincial dignitaries. The duties of these men are bewildering in their multiplicity. According to Prof. Giles, a magistrate,

"in addition to presiding over a court of first instance for all criminal cases in his district, has to act as coroner (without a jury) at all inquests, collect and remit the land-tax, register all conveyances of land and house property, act as preliminary examiner of candidates for literary degrees, and perform a host of miscellaneous offices, even to praying for rain or fine weather in cases of drought or inundation. He is up, if anything, before the lark; and at night, often late at night, he is listening to the protestations of prisoners or bamboozling recalcitrant witnesses."

Among other social subjects touched upon in these lectures, Prof. Giles deals with the vexed question of infanticide, and holds the view that the opinion current in Europe as to the universality of the practice is much exaggerated. That it exists in China is beyond question, but only in the poorest districts, and there only among people who are living

on the verge of starvation. In all the wealthier provinces the crime is virtually unknown.

On these and many other subjects Prof. Giles throws a much-needed light, and we congratulate the Columbia University on having inaugurated the foundation of the Chair of Chinese in so worthy a manner.

Sin Chong (The Faithful Heart): a Celestial Apologue. By W. Braundson Jones. (Walter Scott.)—Mr. Jones tells us in his preface that his motive in writing this book was to furnish

"the average instudious Briton with some means, if only of a popular and picturesque nature, towards understanding the inner social life of a nation which comprises one fifth of the population of the globe,"

a most laudable object, but one for the fulfilment of which it is necessary that the author should have adequate knowledge of the people of whom he writes. But here Mr. Jones fails utterly. He has taken one or two central ideas which traditionally belong to the Chinese; but even these he grotesquely misrepresents, placing them in an atmosphere and in surroundings which are entirely foreign to them.

He has evidently been told that there are Chinamen who can be induced by a money payment to lay down their lives for others. To illustrate this fact he writes his book, and has managed to make the setting as unlike anything Chinese as it is possible to imagine. A certain Manchu general, named Ah-lum, having caught a glimpse in passing of Lolo, the "daughter of Le Quin, the chief Taotai of the city," falls desperately in love with her, and determines to make her his own. This man has all the attributes of the stage ruffian. His speech is interlarded with such exclamations as "blazing dragons" and "hell cats." His subordinates are "dirty reptiles," and he takes of a morning a "long drink"—we are not told of what—contained in a bowl so large that "the glowing spheroïd comprising his face and head" suffers "total eclipse behind the circumference of the vessel" as he drains its contents.

This amiable person, having made up his mind to marry Lolo, goes to pay his respects to her father, Le Quin, who, in a scene peculiarly un-Chinese, refuses to see him. While, however, waiting on the chance of an interview, he overhears two hangers-on say that a marriage had been arranged between Lolo and Howqua, the talented son of "Tan-Lee, a Mandarin of the second rank." This piece of gossip rouses the Tartaric ire of the Manchu general, and, shaking the dust of the Yamén off his feet, he betakes himself to the house of a mysterious being—half Portuguese and half Chinese—named Jaze Barros. Living in the midst of vice, licence, and mystery, this man is represented as possessing an intimate knowledge of every household in the city, and while ostensibly making his livelihood by a "House of Pleasure," as Mr. Jones euphemistically calls it, he adds to his income by the rewards he earns by treasons, stratagems, and spoils. "Persian carpets of the mellowest colours and thickest pile" cover the floors of the rooms in which Ah-lum finds his host. No great beating about the bush is necessary in the case of two such men, and after a prolonged interview it is arranged that on the day of his wedding Howqua is to be arrested as a member of a secret society and thrown into prison. By Barros's wiles the programme is carried out. Howqua is subsequently placed on his trial and condemned to death.

At once it occurs to his father that a substitute may easily be procured to represent Howqua on the execution ground. The ex-

cutioner is communicated with, and he places an advertisement on the wall of his house offering a thousand taels to any one who will sacrifice his life for that of the condemned man. This incident alone would be enough to condemn the book. If ever such an arrangement is made it is done with the greatest secrecy. We cannot follow Mr. Jones's strange narrative further.

THE EARLY CHURCH.

The Testament of our Lord. Translated into English from the Syriac, with Introduction and Notes, by James Cooper, D.D., Professor of Ecclesiastical History in the University of Glasgow, and Arthur John Maclean, M.A., F.R.G.S., sometime Dean of Argyll and the Isles. (Edinburgh, T. & T. Clark.)—The book which is here presented in English for the first time to the public, bears the title 'The Testament or the Words which our Lord on rising from the Dead spoke to the Apostles.' It belongs to a considerable class of works which contain regulations as to the appointment of the clergy and to the various parts of the Liturgy. It has come down to us in a Syriac translation made from the Greek. Part of it was known to scholars some time ago, but it was only in 1899 that the full text was published by Rahmani with a Latin translation and dissertations. It at once attracted attention, for it presents some peculiar features. It does not, at first sight, seem strictly orthodox, for expressions occur in it which indicate ascetic tendencies and peculiar theories of Christ, and some have been inclined to suppose that the writer was either a Montanist or a Monophysite. But the expressions are so vague that most find it impossible to come to any definite conclusions. It also assigns a higher place to woman than do the other books of Church order, for it places an order of widows among the clergy, and charges them to instruct women and prove deaconesses. Canon Maclean has made an excellent translation. He states that the aim of the volume

"is to elucidate the meaning of the 'Testament,' and to investigate the customs of the Early Church as they really were, without any considerations of their bearing on modern controversies."

He is successful in carrying out this aim. The translation is accurate. He has not endeavoured to make it elegant, and he has not introduced phrases from modern liturgies. But he has taken pains to give the exact meaning in plain language, and again and again he has corrected mistakes into which Rahmani fell. His notes to the text enable the reader to form a judgment of various readings and of arguments for different renderings. The translation is preceded by an introduction, in which the scope of the work, parallel literature, its theology, date, and place of writing, are discussed. Canon Maclean shows a wide acquaintance with the literature of the subject, but, strangely enough, he has failed to consult the work which has the greatest authority and is the most important contribution to the solution of the problems which the 'Testament' presents. This work is 'Das Testament unseres Herrn und die verwandten Schriften,' by Dr. F. X. Funk. This is to be regretted, for probably Canon Maclean would have modified some of his conclusions if he had read Funk's book. Thus he fixes the date at about 350 or 361-3. But Funk adduces strong arguments to prove that it cannot have been written before 400. Canon Maclean has added a large body of notes. Some of these elucidate the matter of the book by illustrations derived from his experience in the East. Most of them are composed of comparisons between the 'Testament' and the other contemporary, or nearly contemporary, Church Orders. It seems to us that it would have

been much better to take a hint from Achelis and publish translations of all of these Church Orders with cross-references. They are comparatively short, and could not have occupied much more space than that taken up by his notes. Perhaps he may do this yet in a supplementary volume. It is difficult to understand why Prof. Cooper allowed his name to stand on the title-page. He tells us in the preface that he had begun to make a translation from the Latin of Rahmani,

"but it very soon became evident that what was really needed was a critical examination and independent rendering of the Syriac text. This I was not competent to supply."

And so he handed over the task to Canon Maclean. And he says of him:

"He has performed by far the greater part of it. He has collated the Syriac text. His is the translation: his, in great part, the Introduction, the Notes, the Appendices, and even the Index."

We are left to wonder what portion of the book is the professor's, except the title-page and the preface.

The Epistle of Psenosiris: an Original Document from the Diocletian Persecution. Papyrus 713 Brit. Mus. Edited and explained by Adolf Deissmann. (A. & C. Black.)—Among all the mass of Greek papyri discovered in Egypt of recent years hitherto not much has been found to throw light upon the early history of Christianity. The fragment of the 'Sayings of our Lord' now at Oxford, a still smaller fragment of a Gospel narrative at Vienna, a few verses from various books of the New Testament, a mutilated letter from Rome in which two of the third-century Patriarchs of Alexandria are mentioned, and two *libelli*, or certificates of conformity, issued by the Government during the Decian persecution—these virtually exhaust the documents of specifically Christian interest previous to A.D. 300, which the sands of Egypt have yet revealed. Consequently, the addition to the list which Prof. Deissmann makes in the booklet before us (a translation of a treatise which has already appeared in Germany) is very welcome, though its actual importance is not great. The document itself is not wholly new, having been discovered and edited by Messrs. Grenfell and Hunt in 1897; but the interpretation offered by Prof. Deissmann is new. At first sight it is a letter from one Christian presbyter to another, reporting the arrival of a common woman (*πολιτική*) in the Oasis (the Great Oasis, now known as El-Kharga), and the reason for the interest taken in her is not evident. But by simply reading *Πολιτικήν* as a proper name the situation is cleared up. Politiké is a woman banished by the Governor of Egypt (*περιφέστων ἵππος τῆς ἡγεμονίας*) to the Oasis. Psenosiris, the writer of the letter, reports that she has been brought into the interior of the Oasis (having probably been turned loose without resources at the border of the district by the Government officials) by some members of the Corporation of Gravediggers (a guild, several of whose papers have recently come to light), and that he has entrusted her to the charge of "the good and faithful" among these same gravediggers, until her son should arrive to take care of her. Banishment to the Oasis was a recognized form of punishment in Egypt under the Roman Empire; and Prof. Deissmann's interpretation is not only attractive, but probably also true, that the punishment was in this case inflicted in connexion with one of the formal persecutions of the Christians. The papyrus is shown by its handwriting, and also by the date of the other documents with which it was found, to belong to about the second half of the third century, so that the persecutions of Decius (250), Valerian (257), and Diocletian (303) are all within the limits of possibility; but

the balance of paleographical probability, though not decisive, is in favour of the later date. Prof. Deissmann's treatment of the document is bright and vivacious, and he is to be congratulated on the success with which he gives life to the dry details of the papyrus. A few notes may be added: ἡγεμονία (p. 26) must certainly refer to the Prefect of Egypt, not to the governor of the Thebaid, who was an ἐπιστρατηγός; ἐξ αὐτῶν is certainly the reading in l. 13 of the papyrus (which may be seen in the British Museum), not ἐξ αὐτῆς, as read by Wilcken and preferred by Deissmann (p. 35); Messrs. Grenfell and Hunt's Papyrus 72 has been shown by Mommsen to belong to the year 308, and No. 75 to the same year; and Culcianus, who is mentioned in some fragmentary records of the persecution of Diocletian as the governor who carried it out (pp. 46, 47), is now known to have been Prefect in 303 (Oxyrhynchus Pap. 71).

HISTORY AND BIOGRAPHY.

Lectures on the History of the Nineteenth Century. Edited by F. A. Kirkpatrick. (Cambridge, University Press.)—Even the most persistent carpers at the University Extension movement will be compelled to admit the value of the lectures delivered at the summer meeting of last August, and now published under Mr. Kirkpatrick's editorship. The dissertations of recognized authorities are combined in the volume, so as to form a well-planned whole, covering the entire field of recent internal and international developments. If a fault must be found anywhere, it is that some of the lecturers glided rather rapidly over the past and then plunged into highly controversial questions of the moment. Dr. Reich was less concerned, for example, in explaining the complicated origins of the Austrian-Hungarian monarchy than in denouncing the Triple Alliance and all its works. "Better a thousand mistakes," he exclaimed, "than to abstain from making any mistake at all!" His speculations on what might have happened had Austria sought other friendships than those he condemns as barren are nevertheless of much interest. We get, besides, the warning in Dr. A. W. Ward's wise introductory lecture that quite recent history can never be impeccable, because much of the evidence must be wanting, and that at hand can easily be misunderstood. Its study is, nevertheless, a most stimulating pursuit; and though the lectures were addressed to students, experienced observers of European politics may learn much from them.

The nineteenth century, as Dr. Ward suggests, has little of the unity of its predecessor about it. A clear beginning can be made with the French Revolution or with the Congress of Vienna; but Mr. Rose's lecture on 'England's Commercial Struggle with Napoleon,' most informative though it is, seems somehow to halt between two epochs. He makes, however, an observation well worth noting, to the effect that the Emperor of the French came very near to ruining us in 1810-11, and failed chiefly because he clung to the old mercantile theory that imports weakened a State, while exports strengthened it. Thus in the hour of our need he allowed two million quarters of wheat to come to us from abroad. "So extraordinary a piece of good fortune as that of having an enemy who knew nothing of political economy is not likely to happen again." After Napoleon had fallen, the Congressional period of European history was by no means so inept as the historians who wrote under the influences of 1830 and 1848 were wont to imagine. As Dr. Ward and, incidentally, Prof. Westlake explain, the so-called Holy Alliance was merely the theory of visionary, the Tsar Alexander I., to which other Powers reluctantly subscribed, and which did not

materially alter the course of events. How the individual nations worked out their destinies Prof. Erich Mareks traces in the case of Germany and M. Paul Mantoux of France. The former is emphatically Prussian, and Hanoverians and South Germans will not readily accept his somewhat complacent assumption that no wrongs were committed in the achievement of unity. M. Mantoux surveys French history with an equally enthusiastic eye, and even attempts an apology for the Commune. It was "to a large extent a Chauvinistic movement, led by enraged patriots, who thought defeat had been caused by treason." In an eloquent lecture on Thiers and Gambetta, M. Mantoux rather extenuates the collapse of the latter's "Great Administration." Seldom has a great opportunity been so deplorably mismanaged as that which fell to Gambetta in the winter of 1881, chiefly because he could not shake off his political dependents. Mr. Bolton King's discourses on 'The Struggle for Italian Unity' and 'Mazzini' are admirable. Enthusiasm has not blunted his discrimination; the tortuousness of Cavour and the idealism which clouded Mazzini's later judgment receive due comment in the course of a bright yet thoughtful survey. We need not mention all the remaining contributors; none is absolutely weak, though one or two seem to have been troubled by the difficulty of compressing the results of their erudition within a brief space. Prof. E. G. Browne's treatment of Pan-Islamism—the "mare's-nest discovered by the *Times* correspondent at Vienna"—deserves, however, a word of warm praise for its learned wit, or rather for its witty learning. But of greater importance, perhaps, are the two lectures by M. Paul Vinogradoff, late Professor of History in the University of Moscow, on 'The Reforming Work of the Tsar Alexander II.' and 'The Meaning of Present Russian Development.' Among the many recent attempts to solve the depressing riddle of that autocratic empire this is the most philosophic. Those who would understand M. de Witte, the supposed apostle of enlightenment, should read M. Vinogradoff's account of his memoir in defence of centralized bureaucracy.

Mr. Goodspeed, of Boston, Mass., has sent us the *Letters of Hugh, Earl Percy*, edited by Mr. Charles Knowles Bolton. This correspondence, illustrative of the early stages of the War of American Independence, has been collected from various sources—the Reports of the Historical Manuscripts Commission, documents owned by the Boston Public Library, and a neglected box discovered by the late Mr. E. G. Porter during a visit to Alnwick. It cannot be said to make any material addition to our knowledge of a much discussed piece of history. The immutable character of the British officer comes out, however, on nearly every page in a most amusing way. Earl Percy, the offspring of a marriage between the heiress of an ancient and attenuated race and the more vigorous family of Smithson, was a brave young fellow and a keen soldier. He shared the fatigues of his men, and when given opportunities of distinction seized them with alacrity. But he was wholly unable to gauge the temper of the American people. "To hear them talk," he writes to his father, "you would imagine that they would attack us and demolish us every night; and yet, whenever we appear, they are frightened out of their wits." His eyes were opened to some extent by the retreat of our troops from Lexington, which he covered with much courage and ability. "Whoever looks upon them [the enemy] as an irregular mob will find himself much mistaken," was his comment on that affair. But he was still persuaded that the war could be ended by a blow at the heart of the country by way of the Hudson—the sort of operation that Burgoyne afterwards

attempted with dismal results; and even after Boston had been evacuated, the battle of Long Island convinced him, as he informed Lord George Germain, that the business was "pretty nearly over." Thus it always has been, and thus it always will be. The correspondence edited by Mr. Bolton embraces only the events from April, 1774, to November, 1776. It throws no fresh light, therefore, on the reasons which induced Earl Percy to throw up his command in the spring of the following year and return home. His friends declared that he "behaved like an angel," but the fact remains that he was ordered to send reinforcements to General Howe, and that in the opinion of that easy-going commander-in-chief he complied neither promptly nor to the letter.

A Catalogue of Notable Middle Templars. By John Hutchinson, Librarian of the Middle Temple. (Privately printed.) — Until one peruses such a catalogue of notabilities as is presented to us by Mr. Hutchinson one scarcely realizes the vast influence exercised by the several Inns of Court not only over the domain of law, but also in almost every walk in life. Established in the first instance as seminaries for the study of law, these societies, like the colleges at the universities, became in course of time the resort of students seeking general culture no less than professional training in one branch of learning. Moreover, their prestige increased to such an extent that admission was esteemed an honour by those who, although not following legal pursuits, had distinguished themselves above their fellows in court or camp, in science, art, or literature. Take, for instance, such men as Sir Martin Frobisher, Sir Thomas Norris, and Sir Francis Vere. These three are recorded as having been admitted members of the Middle Temple on the same day, a distinction conferred upon them when in the zenith of their fame and evidently *honoris causa*. Sir Francis Drake, on the other hand, appears to have been admitted to the same society in early life, when still unknown to fame, although there is no record of his admission on the Register of the Inn, as Mr. Hutchinson informs us. It is a matter of tradition, and tradition in this case is supported by an entry in the records of the Society to the effect that in 1586—the year after he had returned with fresh laurels from the West Indies and was soon to set out for Spain, for the purpose, as he declared, of "singeing the King of Spain's beard"—he paid a flying visit to the Inn to greet some of his former companions as they sat at dinner in their hall.

If such men as these appreciated the honour of becoming members of one or other of the Honourable Societies of the Law, the societies themselves have no less appreciated the reflected glory cast upon them by such fellowship. At the present day both Societies of the Temple vie for the honour of having had Gower and Chaucer as members, there being no conclusive evidence to settle the question.

Mr. Hutchinson's work embraces a period of four hundred years, commencing as it does in the year 1501—the date of the earliest register of the Middle Temple—and extending down to the end of 1901. A transcript of these registers alone, without note or comment, would have been in the highest degree valuable, especially to the genealogist, and we venture to hope that some day such a transcript, with or without biographical notes, may be forthcoming. At present we can only be grateful to Mr. Hutchinson for having published a list of the better-known members of the Inn, numbering nearly a thousand, their notability being proved by the fact of their having found a place in some "standard work of British biography." This *cachet* of notability has enabled Mr. Hutchinson to

supplement such special information in each case as the registers afford with further particulars found in the 'Dictionary of National Biography' and kindred works.

The list comprises the names of such legal luminaries as Plowden—whose remains lie in the Temple Church, and whose memory is still kept green by the Middle Temple Hall, in the erection of which he took great interest, and the buildings which bear his name—Sir John Popham, Maynard, and Somers, and such ornaments of the Bench as Lords Hardwicke, Eldon, and Cockburn. Among others whose names are inscribed on the registers—statesmen, politicians, historians, essayists, poets, or dramatists—we find the author of the 'History of the Rebellion,' John Evelyn (the diarist), Talfourd (both judge and dramatist), Tom Moore (the poet), De Quincey, and the authors of 'Tom Jones' and 'Vanity Fair.' To these might be added many more. We give only a sample of "notable Middle Templars," such as any society might well be proud to claim as its own.

We gladly testify to Mr. Hutchinson's general accuracy. If we have a fault to find, it is that his notes are in some respects too curtailed for such a valuable book of reference. He is guilty rather of errors of omission than commission. Take, for instance, the case of Sir Robert Broke, or Brooke, Recorder of London in 1545. Mr. Hutchinson takes due notice of the fact that in the second Parliament of Queen Mary he was elected Speaker, but leaves the student to discover for himself that he represented the City in this and other Parliaments, as Sir Richard Broke, another Recorder of London, had done before him. So, again, we are told that Recorder Fleetwood sat for Marlborough in Queen Mary's Parliament, and for Lancaster in two Parliaments of Elizabeth, but the fact that he also represented the City in no fewer than four Parliaments is omitted. As Mr. Hutchinson has given us a list of works produced by Fleetwood and other authors, members of the Middle Temple, it may interest him to learn (if he does not already know it) that there is preserved in the Guildhall Library a manuscript volume relating to the franchises of the City, the customs of the Cinque Ports, and other matters, compiled by Fleetwood, and presented by him in 1576 to the Lord Mayor and Aldermen "as a perpetual token of his good will towards the City." Lastly, in the biographical notes on Sir George Treby, Chief Justice of the Common Pleas, there is no mention of the curious fact that at the time of Treby's appointment as Chief Justice, in 1692, he was both Attorney-General and Recorder of London, although he had been displaced from the latter office by the *Quo Warranto* proceedings of 1683. Such omissions, we admit, are but trifles, and detract but little from the real value of the work. At the same time, we think that items of this kind might have been added to the notes without unduly increasing their bulk.

Mr. Hutchinson's book may not appeal to the general reader in the same way as Mr. Inderwick's work on the Inner Temple, Mr. Fletcher's on Gray's Inn, or Mr. Bellot's recent book on the Inner and Middle Temple. It is eminently a book of reference, compiled with great pains for the literary student, and, as such, it found so much favour with the benchers of the Middle Temple whilst yet in manuscript, that they have allowed it to be printed at the expense of the House.

With the improvement in the teaching of history in schools we hope that Messrs. Black's series *English History illustrated from Original Sources* will find the ready welcome it deserves. Perhaps the times are riper than when Mr. Nutt tried his similar venture, modelled on the popular French series published by Hachette, and certainly

Mr. Townsend Warner, as general editor, has organized the work well. As his title shows, the source-method, now so thoroughly established abroad and in America, is kept to its proper place—illustration. For the unlearned, extracts from "original authorities" cannot serve as the staple of diet, but for teachers and taught they may help to make the dry bread of historic fact more palatable.

The period 1660-1715 is edited by the Rev. J. N. Figgins, whose intimate acquaintance with the thought and character of the time is evident. His choice of passages is excellent and thoroughly representative. The book, however, with a little more care, might have been made to do its work better. Too much knowledge is assumed to belong already to the reader. Even the teacher might make queer stuff of these passages from the introduction: "The Exclusion Bill.....was well known to be practically only an instrument of [sic] turning Shaftesbury into the Mayor of the Palace of Monmouth"; or, "James belonged to the medievalesque period of the Counter-reformation"; or, "Helped by the assistance of the other Catholic Powers, including the Pope, the Prince of Orange appeared and demanded a free parliament." No hint is given prior to this last sentence that the passive sympathy of the Powers was due to hostility to Louis XIV., whom the reader might be led to include among the Catholics who assisted William to supplant James II. To say that England was "firmly fixed" in Nova Scotia in 1713 is also scarcely accurate. There are too many misprints, a serious addition to the difficulty which young people may find in reading seventeenth-century sentences. "Suffers" for sufferers, "commination" for communication, make nonsense of two sentences. It should have been possible to remove from the extracts many of the names of the obscurer historical personages, and notes throughout might have been more liberally supplied. The book is illustrated. It is to be supposed that the selection of portraits is not the author's, for a portrait of Charles I.'s favourite Buckingham is given in place of one of Charles II.'s "Zimri."

SPANISH LITERATURE.

MR. HUNTINGTON has brought out the second volume of his superb edition of the *Poem of the Cid* (Putnam's Sons), containing his translation of the celebrated *chanson de geste*. This is the first complete rendering that has been made of the 'Poem' into English verse, and Mr. Huntington deserves full credit for his achievement. Frere led the way with spirited versions of a few extracts. Ormsby, considerably more than half a century later, produced a complete translation, but he turned only the more vigorous passages into verse, giving the duller parts of the poem in prose. The work was executed with skill and knowledge, but the British public does not take kindly to such combinations of vehicles, and the book has never received the welcome it deserved. Mr. Huntington aims at exactness above all things, and has consequently discarded rhyme and the ballad metre, adopting blank verse instead. This change exercises, of course, a prejudicial effect upon the animated passages that, through Frere's version, are comparatively well known; yet it affords a better notion of the pedestrian portions of the poem than has hitherto been obtainable by the English reader. The volume is as sumptuously printed and illustrated as its predecessor. The photographic views are again excellent, and the map of North-Eastern Spain is a boon to the student. It is sad to think that there is almost nobody in this country who would lavish labour and money on a scholarly undertaking of this sort. Mr. Huntington, however, deserves warm congratulations on his achieve-

ment. His volume of annotations will be looked for with eagerness by all who take an interest in old Spanish literature, which is now zealously studied in several of the universities of the Great Republic, while it is almost wholly neglected at Oxford and Cambridge.

Mr. Fitzmaurice-Kelly has printed with Messrs. Gowans & Gray, of Glasgow, his Taylorian lecture on *Lope de Vega and the Spanish Drama*. Like everything that the author writes, it is lively, acute, and erudite. Mr. Fitzmaurice-Kelly has something suggestive to say, whatever his theme, and he is always master of the latest literature of his subject, so that nothing that he prints can be neglected by students of Spanish literature; yet we do not agree with the cult of Lope now fashionable in Spain, and introduced into this country by Ormsby. Lope had an admirable command of all the resources of the theatre; when he takes pains, his plots are excellent and original, for he was full of invention, and had a keen eye for character; his verse is usually simple, direct, and easy—in fact, he is within his limits the most capable of Spanish dramatists. But he lacked the imagination of Calderon and Calderon's vein of philosophical reflection, so he should not, it seems to us, be placed on an equality with him, or above him, as his admirers contend. He was, as they say, thoroughly Spanish, but, just on that account, he cannot, as Calderon can, be considered a "world poet," to use a German phrase.

SCOTCH HISTORY.

Charters and Documents relating to the Burgh of Paisley (1163-1665) and Extracts from the Records of the Town Council (1594-1620). Edited, with an Introduction, by W. M. Metcalfe, D.D. (Paisley, Gardner.)—The early recorded history of Paisley is broadly the history of its abbey, and that has already been dealt with in Dr. Cameron Lees's well-known work on 'Paisley Abbey.' But Dr. Metcalfe goes into much minuter detail than Dr. Lees, and the charters and documents which he includes in this volume bring the history of the burgh down to a period long subsequent to the date at which the abbey ceased to have a separate history. These charters and documents are said by Dr. Metcalfe to include all that is of essential importance for the history of Paisley down to the year 1665; and as he supplements them by extracts from the Town Council Records up to the year 1620, we may reasonably infer that not much is left for later gleaners in the same field. Dr. Metcalfe's introduction, which extends to over a hundred pages, is really the most valuable part of the book. It may be taken as a sort of running commentary on the documents and extracts which follow, but it raises many points of interest in connexion with the general history of Scotland up to the triumph of the Reformation and later. Dr. Metcalfe rightly disagrees with Chalmers in his contention that Vanduara was the Roman name for Paisley. Chalmers suggested that Vanduara was derived from the Welsh Gwendwr, or White Water, and found support for his view in the fact that the river at Paisley is called the White Cart. But rivers do not change their names; if the river at Paisley had ever been called Gwendwr it would not have been called the White Cart now. As a matter of fact, the earliest name by which Paisley is known is Passeleth, Passlet, Passelay, or some other form of Paisley, and there is no indication of its having borne any other. When it emerges into the light of documentary history it is associated with the name of St. Mirin, and in possession of a church dedicated to his name. The existence of this particular saint has been denied by some; but we agree with Dr. Met-

calfe that while imagination may invent the miracles of a saint, it does not invent the saint himself, though, to be sure, the imaginations of some Fife railway officials have invented a mythical "St. Fort," who duly appears in their time tables. The date of St. Mirin's death is unknown, but by the middle of the twelfth century, when David I. was restoring the Cathedral Church of Glasgow and founding his royal burgh of Renfrew, it was sufficiently remote for honorific titles to be assigned to him and for his church to have had a parochial territory marked out for it. In any case, from St. Mirin's time on to the foundation of the abbey in 1163 by Walter Fitzallan, High Steward of Scotland, absolutely nothing is known of the history of Paisley. Dr. Metcalfe goes over the record of the abbey again, with which the story of the town was for long bound up. He reminds us of the fact that Elderslie was within the parish of Paisley, and hints that among those who followed Wallace may have been some who had worshipped with him in the parish church. The point has lately been raised in an antiquarian publication whether the keeping of alehouses by Presbyterian clergymen was ever officially sanctioned. The records of the General Assembly of the Church of Scotland show that as late as 1576 ministers were allowed to "tap ale, bear or wine, and to keep an open tavern"; and it is sufficiently curious to find that James II. gave to the Abbot of Paisley the dubious privilege of keeping a tavern and selling wine within the gates of the monastery. It was, however, as Dr. Metcalfe observes, no unusual thing for monasteries to serve as hostelleries. Most of them were not far from the great highways, and at a time when hotels were non-existent and inns were rarely to be found outside the towns, travellers were glad to accept the hospitality of the monks, and to pay for it. In connexion with the Reformation of 1560 much that is of general interest will be found in these Paisley documents. Neither the spoliation of their splendid monastery nor the dispersion of their kindly superiors, the monks, appears to have made the people of Paisley disposed to receive the new faith. It was not until 1572 that the town had a Protestant minister, and even then he was unable to find a lodging, owing to the hostile attitude of the people. Several examples are cited by Dr. Metcalfe of the tyrannical doings of Presbytery, and of the odious persecutions to which those who declined to accept the new doctrine were subjected. Ultimately, however, it became the turn of the church to be an adjunct of the town; and the extracts from the Council Records which Dr. Metcalfe is able to publish show that the rule of the magistrates was paternal, careful, and prudent. In religious matters they may appear nowadays to have been narrow-minded and unnecessarily exacting, but they acted according to their lights, and their public spirit was unquestionable. One curious enactment must be noted. Single women—described as "unmarried women who were not servants"—were forbidden to live alone or together, and were obliged either to take service or leave the burgh. Clearly there was no "society" in the Paisley of those days! The volume, we must add, is a handsome quarto, admirably printed, and has an excellent index.

In a stout volume entitled, not very happily, *Bell the Cat; or, Who destroyed the Scottish Abbeys?* (Stirling, Mackay) Mr. John Jamieson sets himself the hopeless task of proving that the Scottish Reformers were not to blame for the wholesale destruction of churches and religious houses which took place during the theological ferment of 1560 and later. Mr. Jamieson rightly remarks that the general impression is all against the Reformers in the matter in question; but it is one thing to seek

to "disabuse the public mind of such misconceptions," and another to prove that the "misconceptions" are unfounded in fact. Mr. Jamieson, in truth, comes to his work less as the unbiased historian, carefully sifting and balancing his authorities, than as the religious partisan, citing what seems in favour of his own view, and ignoring what is opposed to it. Sometimes, indeed, he quotes a writer on the other side, but in that case the writer was romancing, or was not in possession of the real facts! This is his manner of dealing with such accredited authorities as Patrick Fraser Tytler and Archbishop Spottiswoode. Tytler may perhaps be left out of account; but the case is different with Spottiswoode, who in several instances describes what he had himself seen. After showing the inflammatory effect of Knox's preaching, Spottiswoode writes:—

"Whereupon ensued a pitiful devastation of churches and church buildings throughout all parts of the realm, for every one made bold to put to their hands; the meaner sort imitating the example of the greater, and those who were in authority."

Even if one were inclined to question this statement, there would still be the testimony of Knox himself. No careful reader of Knox's "History" can fail to note how he exults over the destruction which Mr. Jamieson would have us believe was due to the Catholics themselves. It is from Knox that we learn how the "raschall multitude" attacked three monastic houses at Perth, one at Scone, and two at Edinburgh, of which they "left nothing but fair wallis, yea nocht sa much as door or windok." It has been contended that Knox may have disapproved of these doings of the "raschall multitude," but he certainly never condemned them in explicit terms; and although in a stray instance here and there his followers may not have been to blame for the demolition of the ancient fabrics, there can be no reasonable doubt that the great majority of these unnecessary acts were due to their mistaken and ruffianly zeal. On the whole, the theme is somewhat belated, and Mr. Jamieson has adduced, to our mind, no sufficient evidence to upset the generally accepted view. His book, if well meant, is tedious and illogical, and its data are, we think, coloured by partisan zeal. The best things in it are the illustrations of various historical and other buildings referred to in the text. An index ought to have been provided.

OUR LIBRARY TABLE.

WHILE the latest instalment of *Observations by Mr. Dooley* (Heinemann) maintains a remarkable freedom of expression concerning all sorts of persons and things, we are struck by his general sanity of view as well as his gift of innuendo. The philosopher of Archey Road is sometimes inconclusive, but he sees further than the ordinary jester; he has grasped the ironies which underlie modern life. His chapter on King Edward's coronation might be headed by Rousseau's remark, "Si j'avais le malheur d'être né prince." Mr. Dooley is with Scott in preferring men of action to men of letters. On art patronage and other matters in which the millionaire intervenes he is funny and sound as well. 'Money and Matrimony' is a contribution to sociology, and may impress those whom Henry Sidgwick, say, could not touch. As to progress, while dwelling on the wonderful advance of machinery, Mr. Dooley remarks:—

"I sometimes wondher whether pro-gress is aanny more thin' a kind iv a shift. It's like a merry-go-round. We get up on a speckled wooden horse an' th' mechanical pianny plays a chunne an' away we go hollerin'. We think we're thravellin' like th' divvle, but th' man that doesn't care about merry-go-rounds knows that we will come back where we were. We get out dizzy an' sick an' lay on th' grass an' gasp: 'Where am I? Is this th' meelin-yum?' An' he says: 'No, 'tis Ar-rchey Road.'"

A page might easily be filled with shrewd and notable sayings from our author, but we recommend our readers to go to the book themselves. They may not always agree with Mr. Dooley, but they will always be interested, and often, we think, amused.

The *Coronation Order of King James I.* Edited by J. Wickham Legg. (Robinson & Co.)—The happy but long deferred Coronation of Edward VII. and his Queen has not apparently dammed up the flow of Coronation literature. We are beginning to feel somewhat sorry for the coming generation, for when the next crowning comes round—may it be long deferred!—there will be nothing left to write about which will be in any way novel as to the sacring of our kings. Theredoes, however, seem to have been room for a satisfactory edition of the Order for the Coronation of King James, for, until Dr. Wickham Legg put his capable hand to the task, such a book had not been turned out. At the Restoration in 1660 Prynne issued a confused edition of this Order, with all its parts misplaced after a singular fashion, and in this form it has been reprinted on two or three occasions. In the case of these liturgical reprints, if the thing is worth doing at all accuracy is essential. Dr. Legg, as might have been expected, has taken infinite pains over this edition. The manuscript he has edited is in Lambeth Library, which is contemporary with the early years of James I. But, however carefully edited, this Order would not itself make a sizeable book, and only covers fifty of the two hundred and twenty pages of this work. About a hundred pages are taken up with a general introduction to the whole question of English crownings, beginning with the mediæval theory of the relation of the King to the Church. Much of this has already been set forth in publications of the Henry Bradshaw Society and in the historical record of Dr. Legg's son; but all that is of importance is here admirably marshalled, after a scholarly fashion, with accurate references. This introduction forms a desirable and most useful summary of the whole question, both in its liturgical and historical aspects. One paragraph may with advantage be cited:—

"The dispatch with which the ceremonies of the coronation were very properly carried out has been called hasty by some historians. But it was not hasty. It was a good custom in the middle ages to perform the rites of coronation as soon as possible. They did not, as in the nineteenth and twentieth centuries, defer asking the blessing of God on the new reign for a year or eighteen months. They might even celebrate the coronation with the funeral of the deceased sovereign: which showed that the crowning was not a mere pageant, but a needful, solemn inauguration of the new king; not a mere device for the amusement of the people, joined with merrymaking, reviews of ships, and gathering of subscriptions for philanthropic purposes; but the real and serious admission of the king to the performance of his duties, and consecration to his great office. Until the king was consecrated and crowned he was really not king, but only king-elect."

In the appendix are a variety of interesting and pertinent documents, culled from original sources, such as 'The Proceeding from Westminster Bridge to the Abbey Church at the Coronation of King James I.,' from a manuscript in the office at Dublin of Ulster King of Arms.

The issue of the "Biographical Dickens" (Chapman & Hall) has been steadily advancing. *Christmas Books, &c., and Dombey and Son*, which are before us, testify to the worth of this edition, which is excellent every way, if we may use an eighteenth-century commendation. The introductions by A. W., in particular, are all that could be desired—compact, yet full of the necessary detail. We envy the young folks who can get this pleasant edition of Dickens, since their elders at their age had much inferior print and but few illustrations.

THE reconstituted firm of Routledge & Sons should succeed if it produces everything as well as *Emerson's Works*, in four volumes, which are printed from the "Riverside" copyright edition in twelve. By the aid of thin paper we thus get the whole of Emerson within a moderate compass, yet with good print and a good index. This last refers to the original volumes, which are shown in the text by the beginning of a new paging in each case, though the title-page is omitted.

VOL. VII. of *Lockhart's Life of Scott* in the "Edinburgh Edition" (Jack) is, as usual, prominent in its illustrations. The frontispiece, "Scott and his Friends at Abbotsford," by T. Faed, is a fancy group, too crowded to be natural, and hardly accurate in the prominence ascribed to some figures.—*Woodstock*, 2 vols., in Messrs. Jack's concurrent "Edinburgh" Waverleys is now out, and includes portraits of Oliver Cromwell and Charles II. when young.

MESSRS. MACMILLAN have added to their beautiful éditions de luxe an elaborate *John Inglesant* in three volumes. A portrait of Short-house by Mr. Sandys—an artist whose work is now, alas! seen but seldom—forms a frontispiece to the first volume. Not many novels deserve such luxury of paper and binding as is presented here, but we admit 'John Inglesant' to the select band for virtues which have always been rare in the romancer, and are increasingly uncommon. Not a book, we should imagine, for the sixpenny public is his, but its elaborate charm of style and spiritual insight will ensure its perpetual remembrance among the readers most worth having.

IN the "Turner House Classics" (Virtue & Co.), an elegant series, the demise of which we shall regret, *Sheridan's Humorous Plays* are out, which have, and need, no special introduction by a living writer. We wish that the amusing 'Critic,' which is not exactly out of date yet in its criticism, were more often offered to playgoers.

WE have received the *Banking Almanac and Directory, 1903* (Waterlow & Sons), edited by Mr. R. H. I. Palgrave, whose name is a full guarantee for expert guidance.—*Dod's Peerage, Baronetage, and Knightage for 1903* (Sampson Low) is brief compared with some others, but full of matter, and a monument of careful work. We have been struck by the completeness of the cross-references in it.—*Hazell's Annual* (Hazell, Watson & Viney) appears later than usual, but the delay is fully justified, as the events of 1902 are all included. The book is brought admirably up to date, but we think a general index to the contents, arranged alphabetically, would facilitate reference in this hurried age.

The *Church Directory* (Nisbet & Co.) and *Willing's Press Guide* (125, Strand) we have tested, and found correct in the most recent changes.—*The International Directory of Booksellers*, edited by James Clegg (Elliot Stock), besides being wide in its general scope, has a most useful list of addresses of learned societies and an interesting list of book collectors with their special wants.—The most enterprising of the annuals before us is *The Schoolmaster's Year-Book* (Sonnenchein), which includes an excellent list of secondary-school masters, with their qualifications, length of service, &c. Arranged alphabetically, this is a most useful feature, being both exhaustive and accurate. The Year-Book ought to be widely patronized.—*The Almanach Hachette* (Hachette & Cie.) is both lively and informing, a model for English competitors and of varied knowledge.

The Hibbert Journal is hardly so interesting in its second as in its first issue; but the latter portion of Sir Oliver Lodge's paper on 'Science and Faith' is suggestive, and Prof. Henry Jones is interesting on 'The Attitude

of the Reflective Thought towards Religion.' It is strange to find a philosopher of the school of Prof. Jones seeking for his evidence of truth in the common consciousness, and seeking to attack the "personal idealists" by an appeal to the man in the street. Dr. John Watson is unimportant on 'James Martineau,' except for an interesting comparison between the subject and Newman. Prof. Lewis Campbell writes in a dull and commonplace manner on a sort of philosophy of history entitled 'Aspects of the Moral Ideal.' Prof. Smith is by no means convincing on the authorship of the Epistle to the Romans. "Admissive" and "double sure" strike us as curious specimens of English. It is surely bad manners to speak of living writers without the prefix of courtesy, and it is good taste to be constantly referring to one's own works, especially when one of these is only announced for publication? Mr. Montefiore writes a very interesting article on 'Jewish Scholarship and Christian Silence.' Some of the reviews are well worth reading.

Scheffel, ein Dichterleben. Von Johann Preelss. (Stuttgart, Adolf Bonz & Co.)—The bulky volume in which Herr Preelss first presented us with a life of Scheffel has been familiar to students of the poet for many years. It now appears in a popular edition, with various alterations and improvements; it has been considerably, though by no means unduly, compressed—even now the book runs to 400 pages—and such new material as has come to light within recent years has been utilized. The biography is in many respects an excellent one: it is thoroughly trustworthy as regards facts, it is sympathetically written, and if it may now and then appear a little partial, its partiality is never blind. It recognizes, at least to a certain extent, the grave weaknesses of Scheffel, whose unfortunate temperament did, as a matter of fact, spoil nearly half his life for him; he lived to be sixty, but all his best work was completed by the time he was thirty-six, and one cannot but regard the years after that as more or less wasted. Of his merits as a poet we think a somewhat exaggerated estimate is here given, but it is very difficult for a foreigner to judge fairly on that point, for much of his verse is of the kind that only his own countrymen can properly appreciate. We must all, however, be grateful to the man who has given us one of the best historical romances of Germany. 'Ekkehard' has many friends in England, and such of them as wish to learn something of its author will find full and trustworthy information in this volume. The absence of an index is to be regretted.

We have on our table *The Despatches of Field-Marshal the Duke of Wellington, from 1799 to 1815*, selected by W. Wood (Grant Richards),—*General Gordon: a Sketch*, by R. Haines (Cambridge, Deighton & Bell),—*Hindustani Grammar Self-Taught*, by Capt. C. A. Thimm (Marlborough),—*On Outpost Duty* (Gale & Polden),—*Practical Book-keeping for Commercial Classes*, by W. Grierson (Blackie),—*The Mysteries of Sound and Number*, by S. H. Ahmad (Nichols),—*Company Drill made Easy*, by Capt. L. Davidson (Gale & Polden),—*The Whole Difference*, by Lady Amabel Kerr (Sands),—*An Egyptian Tragedy, and other Stories*, by R. H. Savage (Digby & Long),—*Lena Laird*, by W. J. Laidlay (Sands),—*The Priest and the Princess*, by R. L. Dixon (Hutchinson),—*Logan the Mingo*, by E. S. Ellis (Chambers),—*Queen Rose*, by L. T. Meade (Chambers),—*Flower of Song from Many Lands*, Poems rendered into English by F. R. Marvin (Troy, New York, Pafrat's Book Company),—*As Crowned Queen, and other Poems, Dramatic and Lyric*, by S. Bateman (Simpkin),—*The Religious State*, by St. Thomas Aquinas, edited by Rev. Father Procter (Sands),—*Will Christ Come?* by George St. Clair (Harrison & Sons). Among New Editions we have

Pompeii, its Life and Art, by A. Mau, translated by F. W. Kelsey (Macmillan),—*King and Cardinal, Dramatic and Lyric Poems*, by S. Bateman (Simpkin),—*In Press Gang Days*, by E. Pickering (Blackie),—and *The History of the Universities' Mission to Central Africa, 1859-1898*, by A. E. M. Anderson-Morshead (Universities' Mission to Central Africa).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Critica Biblica: Part I, Isaiah and Jeremiah, by Prof. T. K. Cheyne, 8vo, sewed, 2/6 net. *Deviations of St. Anselm*, edited by C. C. J. Webb, 12mo, 2/- *Duchesne (L.), Christian Worship: its Origin and Evolution*, translated by M. L. McClure, 8vo, 10/- *Fiat Lux*, cr. 8vo, 6/- *Flint (R.), Agnosticism*, roy. 8vo, 18/- net. *St. Clair-Tisdall (W.), The Noble Eightfold Path*, cr. 8vo, 6/- *Trant (E.), Glory to God*, cr. 8vo, 3/- net. *Voysey (C.), Religion for all Mankind*, 8vo, 2/- net.

Law.

Fitzgerald (J.), The Law affecting the Pollution of Rivers and Water Generally, 8vo, 7/- net. *Minton-Senhouse (R. M.), Digest of Workmen's Compensation Cases*, Vols. 1-4, 8vo, 3/-

Fine Art and Archaeology.

Mauchael (C.), The French Impressionists, 1860-1900, 2/- net. *Spirals in Nature and Art*, by T. A. Cook, 7/- net. *Wilson (H. W.), Silverwork and Jewellery*, cr. 8vo, 5/- net.

Poetry and the Drama.

Butler (R. M.), Pilgrim Songs, cr. 8vo, 2/- *Church Calendar (The), and Other Thoughts in Verse*, by A. Heywood, cr. 8vo, 6/-

Ferrar (W. J.), Sacred Poems, cr. 8vo, 2/- *Lease (G. A.), Hymn-Writers of the Nineteenth Century*, cr. 8vo, 5/-

Little Book of English Sonnets, edited by B. Nichols, 12mo, 1/- net.

Philosophy.

Gorton (D. A.), Ethics, Civil and Political, cr. 8vo, 7/- *Political Economy*.

Lawson (W. R.), American Industrial Problems, cr. 8vo, 6/- net.

History and Biography.

Ball (A. P.), The Satire of Seneca on the Apotheosis of Claudius, cr. 8vo, 5/- net. *Giglioli (C. H. D.), Naples in 1799*, 8vo, 2/- net.

Goodspeed (G. S.), A History of the Babylonians and Assyrians, cr. 8vo, 6/-

Hale (B. E.), Memories of a Hundred Years, 2 vols. cr. 8vo, 2/- net.

Hamilton (S. G.), Hertford College, University of Oxford, cr. 8vo, 5/- net.

Hill (F. S.), Twenty-six Historic Ships, 8vo, 15/- net.

Jukes (A.), Letters, edited by H. H. Jeaffreson, cr. 8vo, 3/- net.

Medcalf (J.), Lincolnshire in History and Lincolnshire Worthies, cr. 8vo, 3/-

Train (G. F.), My Life in Many States and in Foreign Lands, cr. 8vo, 6/-

World's History (The), edited by Dr. H. F. Helmolt, Vol. 7, imp. 8vo, 15/- net.

Geography and Travel.

Bacon (B. M.), The Hudson River from Ocean to Source, 8vo, 18/- net.

Bacon's Popular Atlas of the World, edited by G. W. Bacon, folio, 12/- net.

Blakley (J.), Travels, Trips, and Trots on and off Duty from the Tropics to the Arctic Circle, cr. 8vo, 6/-

Del Mar (W.), Around the World through Japan, roy. 8vo, 18/-

Delenbaugh (F. L.), The Romance of the Colorado River, 8vo, 15/- net.

Education.

Baker (C. E.), Local Education, 8vo, 5/- net. *Casson (W. A.) and Whiteley (G. C.), The Education Act, 1902*, cr. 8vo, 7/- net.

Philology.

Boileau (J.), A New French and English Dictionary, revised, 8vo, 7/-

Rappoport (S.), Hosfeld's New Practical Method for learning the Russian Language, cr. 8vo, 4/-

Science.

Bigg (G. S.), Constipation, cr. 8vo, 2/- net.

Davis (J. R. A.), The Natural History of Animals, 8 half-vols. 8vo, 7/- each.

Hausbrand (E.), Evaporating, Condensing, and Cooling Apparatus, translated by A. C. Wright, 8vo, 10/- net.

Kofler (L.), The Art of Breathing as the Basis of Tone Production, cr. 8vo, 4/-

Molesworth (H. B.), Obstruction to Light, 4to, 6/- net.

Surge (M. C.), The Truth and Error of Christian Science, 8/-

Thompson (S. P.), Design of Dynamos, 8vo, 12/- net.

Whetham (W. C. D.), A Treatise on the Theory of Solution, including the Phenomena of Electrolysis, 8vo, 10/- net.

Woodworth (J. V.), Dies: their Construction and Use, roy. 8vo, 14/- net.

Juvenile Literature.

Bellamy (R. L.), Silkstone Stories for Children, cr. 8vo, 3/-

Bulley (B.), Open and See, roy. 8vo, boards, 3/-

Songs and Games for the Little Ones, prepared by G. Walker and H. S. Jenks, edited by E. R. Murray, 4/-

Songs for Little Children, composed and arranged by E. Smith, roy. 8vo, 4/-

Walker (L.), Mrs. Walker's Character Songs and Games; *Mrs. Walker's Merry Games for Little People*, roy. 8vo, 2/- each.

General Literature.

Barnett (E. A.), The Fetich of the Family, cr. 8vo, 6/-

Boothby (G.), The Countess Londra, cr. 8vo, 5/-

Burgin (G. B.), The Shutters of Silence, cr. 8vo, 6/-

Churchill (L. A.), A Grain of Madness, cr. 8vo, 3/- net. *Clare (A.), The Tideway*, cr. 8vo, 6/- *County Councils, Municipal Corporations, Parish Councils Companion, and Local Government Year-Book for 1903*, 8vo, 10/-

Forrest (A.), The Extraordinary Islanders, cr. 8vo, 3/- *Gissing (G.), The Private Papers of Henry Ryecroft*, 6/- *Gowing (Mrs. A.), By Thames and Tiber*, cr. 8vo, 6/- *Horniman (R.), The Living Buddha*, cr. 8vo, 6/- *Kernahan (Mrs. C.), An Unwise Virgin*, cr. 8vo, 6/- *Makgill (G.), Outside and Overseas*, cr. 8vo, 6/-

Never-Ending Wrong (The), and other Renderings of the Chinese, from the Prose Translations of Prof. H. A. Giles, by L. Cranmer-Byng, 12mo, 5/-

Penny (Mrs. F.), A Mixed Marriage, cr. 8vo, 6/-

Rennie (E. W.), A Fiery Sword, cr. 8vo, 5/- net.

Richardson (F.), The Man who lost his Past, cr. 8vo, 3/-

Sergeant (A.), Antaea's Way, cr. 8vo, 6/-

Sousa (J. P.), The Fifth String, cr. 8vo, 5/-

Thurston (K. C.), The Circle, cr. 8vo, 6/-

Tudor Tracts, 1522-88, with an Introduction by A. F. Pollard, 8vo, 4/- net.

Vaux (P.), Thews of England, cr. 8vo, 3/-

FOREIGN.

Theology. *Gressmann (H.), Studien zu Eusebius Theophanie*, 8m. *Fine Art and Archaeology.*

Amira (K. v.), Die Dresden Bilderhandschrift das Sachsen-

spiegels, Vol. 1, 90m.

Braz (A. le.), Croquis de Bretagne et d'Ailleurs, 150fr.

Hoffbauer: Les Rives de la Seine à travers les Ages: Paris, 30fr.

Schmidt (H.), Schliemann's Sammlung trojanischer Alter-

tümern, 20m.

Bibliography.

Burger (K.), Monumenta Germaniae et Italica Typographica, Part 7, 20m.

Philosophy.

Fouilliée (A.), Nietzsche et l'Immoralisme, 5fr.

History and Biography.

Lacombe (B. de), Talleyrand, Évêque d'Autun, 3fr. 50.

Molinier (A.), Les Sources de l'Histoire de France: Part 1, Section 3, Les Capétiens, 7fr.

Sorel (A.), L'Europe et la Révolution Française, Part 5, 8fr.

Thibault (M.), Isabeau de Bavière, Reine de France: La Jeunesse, 1370-1405, 7fr. 50.

Philology.

Schwarz (P.), Ma'n ibn Aus: Gedichte, arabischer Text u. Kommentar, 3m. 20.

Science.

Freund (L.), Grundris der gesammten Radiotherapie f. praktische Ärzte, 10m.

Ledon (E.), Les Types Physionomiques associés et les Phénomènes Psychiques, 5fr.

General Literature.

Bermon (B. R. de), Le Comte de Pérezan, 3fr. 50.

Erneut-Charles (J.), Les Samedis Littéraires, 3fr. 50.

Frapié (L.), Marcelin Gayard, 3fr. 50.

Lano (P. de), Terri Neuva, 3fr. 50.

Lanz (G.), Vers l'Amant, 3fr. 50.

Leclère (A.), La Musique de Francisque, 3fr. 50.

Lombard (J.), Un Volontaire de 1792, 3fr. 50.

O'Monroy (R.), Les Petits Béguins, 3fr. 50.

Provins (M.), Les Arrivistes, 3fr. 50.

Rochard (E.), Les Deux Èves: Honneur et Croix d'Honneur, 3fr. 50.

Sainte-Suzanne (Madame de L.), Mariage de Convenience, 3fr. 50.

FICTION AND FACT.

St. James's Club, January 26th, 1903.

MAY I venture to protest in the columns of the *Athenæum* against the growing practice of labelling the characters in romances with the names of actual persons?

I enclose for your perusal cuttings forwarded to me from America of articles which have lately appeared in the *New York Times* in connexion with my recently published story of Roman life, 'Donna Diana.' That well-known individuals should be mentioned by name as the originals of an author's characters appears to me an abuse of the privileges of the press. In the present instance the statements made are absolutely false, and likely to cause pain not only to the individuals alluded to, but also to many others, while the novelist can scarcely be pleased at being regarded as a photographic machine.

I have addressed a letter to the editor of the *New York Times*, protesting against the untrue statements of his Roman correspondent, and also to the director of the Roman journal *L'Italia*, which is about to publish a translation of 'Donna Diana' in its columns.

I trust that you will allow me to state that the characters in 'Donna Diana' are types, and that neither the individuals mentioned by the *New York Times* nor any other living members of Roman society are the originals from whom those types have been selected.

RICHARD BAGOT.

AUGUSTUS J. C. HARE.

THE death of Augustus Hare last Thursday week removes a voluminous and always interesting writer. Born at Rome in 1834, one of the Hares of Hurstmonceaux, the nephew of the two distinguished authors of 'Guesses at Truth,' he had a good education and the best of associations to help him. His first work, 'Epitaphs from Country Churchyards,' is hardly remembered; but, a constant traveller, he soon found his vocation as a writer of admirable guide-books for Murray's series, at first concerning English counties, though later his energies extended over a good part of the Continent. In 1870 his 'Walks in Rome,' now in a fifteenth edition, began a long series of hand-books which hit on the happy medium between practical information and literary allusiveness. He wrote with genuine enthusiasm, always of places he had visited personally, and he knew exactly how much to take from others, weaving the whole into an informative yet agreeable narrative. His 'Florence' and 'Venice' have both reached a fifth edition, and in Italy he was probably at his best. Still, his 'Walks in London' remains an outstanding book on that great subject.

He had a second reputation as a writer of biography. 'The Gurneys of Earlham' was a book of high interest, while 'The Story of Two Noble Lives,' 'Memorials of a Quiet Life,' and 'The Life and Letters of the Baroness Bunsen' revealed his sympathetic appreciation of varied careers. His autobiography, begun in 1896, was rather portentous in its length; it extended to six volumes. Its success was indubitable, but the reasons which led to so quiet a life making a noise in the literary world were not altogether creditable to the author. Good stories were more evident in it than good taste. Mr. Hare visited everywhere, and did not spare a host for a *bon mot*, recording casual remarks and impressions in a way which was hardly justified. He also made revelations about his home life from which many would have shrunk. Still, the book was, apart from this, full of interesting matter of a legitimate kind.

Besides his other talents, Mr. Hare had gifts as a draughtsman. His guide-books and biographies were often illustrated by his own pen, and last summer an exhibition in London of his Italian water colours attracted considerable attention. His house at Holmhurst, where he had lived in retirement for the last few years, was full of pictures as well as books.

M. DE BLOWITZ.

I AM surprised to see that in the various references to the late M. de Blowitz no one has noticed the entertaining, if somewhat spiteful, mention of him by Bismarck in the 'Gedanken und Erinnerungen.' It will be found in a foot-note to chap. xxviii. vol. ii. p. 219 of the German edition. I regret that in English I have only the Tauchnitz to refer to. It came into my mind when I read that the late correspondent, showing his various decorations to a visitor, observed that he had received them "for contributing to the preservation of the peace of Europe." I am glad, by the way, to see that you do not, like most of your contemporaries, speak of him as "an Austrian." Blowitz, of course, is no more in Austria than Skibbereen is in England.

A. J. B.

THE ROYAL HISTORICAL SOCIETY'S
TRANSACTIONS.

THE new volume of this Society's *Transactions* for the session of 1902 contains several essays of considerable length, all of which are of permanent value. The first presidential address of Dr. Prothero, for example, gives a graphic narrative of the causes and results of the important movement lately organized by the Society

for facilitating advanced historical studies in London amongst post-graduate students. This good work has been ably promoted under somewhat discouraging conditions, and the final resolution of the Committee to supplement the existing teaching in connexion with the University of London is a wise one.

Considerable space is occupied in the President's address by judicious and interesting estimates of the historical services of four great scholars whose loss during the past session has been deplored by their fellow-members of the Council. It is satisfactory to learn that careful bibliographies of the late Bishop of Oxford and London, S. R. Gardiner, and Lord Acton will shortly be issued by the Society as a memorial volume.

Of the six remaining essays included in the *Transactions* Dr. Gasquet's very able and convincing criticism of the existing texts of Polydore Vergil's famous 'History' is deserving of serious consideration. Dr. Gasquet had the good fortune to discover in the Vatican Library a MS. of the 'History' corrected by the author himself, and containing apparently many important variants from the printed texts, which it may be hoped will some day form the basis of a definitive edition. Another important discovery of MSS. is announced by Dr. Lingelbach, an American scholar who has made considerable researches in European archives in quest of the dispersed muniments of the old Company of Merchants Adventurers. The subject of his paper is the internal organization of the Company as set forth in a British Museum MS., collated with other sources of information. This will form part of a more extensive work on the history of the Company which the author has in view. Two further papers in the present volume take the form of valuable commentaries by undoubtedly experts on the materials afforded for purposes of historical study by the two great official manuscript collections known as the Records of the High Court of Admiralty and the State Papers. In each case the scope of the examination made by the authors is limited to a certain period. Mr. Marsden, whose textual edition of the High Court records for the Selden Society is well known, considers here the colonial and commercial aspects of these records between the reign of Philip and Mary and the Commonwealth, whilst Mrs. Lomas throws much light on the technicalities of the State Papers of the early Stuart period.

Mr. I. S. Leadam prints certain depositions discovered amongst the Star Chamber Records which relate to an 'Unknown Conspiracy against King Henry VII.' The author attempts to elucidate this obscure incident with a considerable display of learning, but without conclusive results. A very creditable essay represents the result of the competition for the Society's 'Alexander Prize,' the subject being 'The Social Condition of England during the Wars of the Roses.' The author, Mr. Vincent Redstone, is a local archeologist of merit, who has incidentally presented here new and interesting details respecting Cardinal Wolsey's family. The volume concludes with the usual official matter and a really excellent index.

'NOVA SOLYMA.'

THE writer of the review of 'Nova Solyma' makes a point of there being "no traces of Milton's views on divorce" in 'Nova Solyma,' and asks, Why, in Heaven's name, did the author expect "that Milton would suppress these"? The way of putting the question is hardly fair to me, for I had definitely given my reason in vol. ii. p. 207 (note):—

"The Miltonic view of divorce is nowhere brought forward in 'Nova Solyma'—it would have revealed the author at once; and besides this, the book was written in Milton's bachelor days."

Again, the critic says, What could be more foolish than the heading, book ii. chap. i., 'A

Philosophical Garden Party'? I can see no folly. It was a garden party, and a philosophical one to boot. As Epicurus used to teach his disciples in his garden, therefore his followers became known as the sect of "the Garden," even as the Stoics were the sect of "the Porch." It seems a pity that an otherwise excellent critique should have two such blots on the face of it.

W. BEGLEY.

** As touching divorce, Mr. Begley obviously gives away his own case.

1. Milton did not publish his views on divorce, because they would have betrayed the author.

2. He did not publish them because when the 'Nova Solyma' was written he had not yet formed them.

I had seen these two theories, but, frankly, I did not think them worth serious discussion. What I said generally, that Mr. Begley constantly overstated his case (which was a pity), seemed to me to cover this instance.

As for the words "Garden party," as applied either to Epicurus or the characters in the 'Nova Solyma,' that is a matter of taste, and *de gustibus*—

THE REVIEWER.

THE PUBLISHING SEASON.

MESSRS. METHUEN'S spring announcements include: The Coronation of Edward VII., by J. E. C. Bodley,—The Complete Works of Charles Lamb, edited by E. V. Lucas, 7 vols.,—Carlyle's Life and Letters of Oliver Cromwell, with Introduction by C. H. Firth, and Notes and Appendices by Mrs. S. C. Lomas, 3 vols.,—Critical and Historical Essays, by Lord Macaulay, edited by F. C. Montague, 3 vols.,—A Short History of Florence, by F. A. Hyett,—The Story of General Bacon: A Short Biography of a Peninsular and Waterloo Veteran, by A. T. Boger,—Thirty Years in Australia, by Mrs. Cross (Ada Cambridge),—Letters from a Self-Made Merchant to his Son, by George Horace Lorimer,—When I was a Child, by an Old Potter Boy,—A Book of the Country and the Garden, by H. M. Batson, illustrated by F. C. Gould and A. C. Gould,—Shakespeare's Garden, by the Rev. J. H. Bloom,—A Concise Handbook of Herbaceous Plants, by H. M. Batson,—The Land of the Black Mountain, a description of Montenegro, by R. Wyon and G. Prance,—A Book of Exmoor, by F. J. Snell,—The Devotions of Bishop Andrewes, edited by F. E. Brightman,—The Spirit and Origin of Christian Monasticism, by J. O. Hannay,—The Satires of Juvenal, translated by S. G. Owen,—The English Sunday, by E. R. Bernard,—The Education Act—and After, by H. Hensley Henson,—and Christian Doctrine, by J. F. Bethune-Baker. In the "Little Library": The Romany Rye, with notes and an introduction by J. Sampson,—Esmond and Thackeray's Christmas Books, both edited by S. Gwynn,—Dickens's Christmas Books, by the same, 2 vols.,—A Little Book of English Sonnets, edited by J. B. B. Nichols,—and The Scarlet Letter. In the "Arden Shakespeare": Othello, edited by H. C. Hart,—and Cymbeline, edited by E. Dowden. "Little Biographies": The Young Pretender, by C. S. Terry,—Robert Burns, by T. F. Henderson,—Chatham, by A. S. M'Dowall,—and Tennyson, by A. C. Benson. The "Little Guides": Cornwall, by A. L. Salmon,—Kent, by G. Clinch,—Hertfordshire, by H. W. Tompkins,—and Rome, by C. G. Ellaby. In the "Library of Devotion": Bunyan's Grace Abounding, edited by S. C. Freer,—Bishop Wilson's Sacra Privata, edited by A. E. Burn,—The Devotions of St. Anselm, edited by C. C. J. Webb,—and Lyra Sacra, selected and edited by H. C. Beeching. Educational Books: An Introduction to the Study of Textile Fabrics and Textile Design, by A. F. Barker,—Agricultural Geology, by J. E. Marr,—Technical Arithmetic and Geometry for Use in Technical Institutes, Modern Schools, and Workshops, by

C. T. Millis.—The Acts of the Apostles, edited by A. E. Rubie.—A Junior French Grammar, by L. A. Sornet and M. J. Acatos,—and The Students' Prayer Book : Part I. Morning and Evening Prayer and Litany, edited by W. H. Flecker. Fiction: The Better Sort, by H. James.—Anthea's Way, by Adeline Sergeant,—Outside and Overseas, by G. Makgill,—The Squireen, by Shan F. Bullock,—Aunt Bethia's Button, by J. Randal,—Love in a Life, by Allan Monkhouse,—A Mixed Marriage, by Mrs. Frank Penny,—The Sword of Azrael, a Chronicle of the Great Mutiny, by R. E. Forrest.—A Free Lance of To-day, by Hugh Clifford,—A Stretch off the Land, by C. S. Bowles.—The Knight Punctilious, by Arthur Moore.—The Poet's Child, by Emma Brooke,—The Diverted Village, a holiday book, by Grace Rhys.—The Red House, by Mrs. E. Bland (E. Nesbit).—World's People, by Julien Gordon.—The Cynic and the Syren, by J. W. Mayall.—A Branded Name, by J. Bloundelle Burton.—Silent Dominion, by Winefride Trafford-Taunton.—Abraham's Sacrifice, by G. Janson.—The Machinations of the Myo-ök, by C. Lewis.—Plain and Veldt, by J. H. M. Abbott. New Editions of A Lost Estate and The Parish of Hilby, by Mary E. Mann; of Little Tu'penny, by S. Baring-Gould; and of Tales of Space and Time, When the Sleeper Wakes, Love and Mr. Lewisham, and The Invisible Man, by H. G. Wells, are also announced. The Novelist and Methuen's Sixpenny Library are being continued.

SALE.

MESSRS. SOTHEBY, WILKINSON & HOODGE sold last week the following books, &c.: A Collection of Broadsides, Play and Entertainment Bills, Advertisements, Tracts, &c., relating to Southwark, 30l. Scott's Waverley Novels, first editions, 74 vols., 1814-33, 36l. Symonds's Renaissance in Italy, 7 vols., 1875-86, 16l. 15s. Payne's Arabian Nights, 9 vols., Villon Society, 1882, 10l. 2s. 6d. Smith's Catalogue Raisonné of Painters, 9 vols., 1828-42, 38l. Spenser's Colin Clout, first edition, W. Ponsonbie, 1595, 26l. 10s.; Prothalamion, first edition, *ibid.*, 1596, 82l. L. Janscha's Vues du Rhin, 46 coloured plates, Wien, 1798, 23l. 10s. Shakespeare's Works by Rowe, 6 vols., 1709, 10l. N. Breton, Dialogue between Three Philosophers, 1603, 12l. 10s. H. Chettle's England's Mourning Garment, 1603, and other tracts, 41l. Julia Frankau, Eighteenth-Century Colour Prints, 1900, 16l. 10s. Dickens, Master Humphrey's Clock, Sibson's illustrations inserted, 1840-1, 12l. 5s.; Tale of Two Cities, original numbers, 1859, 8l. 12s. 6d.; Pickwick Papers, original numbers, 1836-7, 14l. Ruskin's Stones of Venice, first edition, 3 vols., 1851-3, 8l. 15s. Ireland's Life of Napoleon, Cruikshank's plates, 4 vols., 1823, 39l. 10s. Almon's Remembrance, 1775-84, 17 vols. (America), 31l. Byron's Hours of Idleness, first edition, large paper, 1807, 12l. 5s. Tennyson's Poems, 1830, 9l. 5s. Turberville, Noble Art of Venierie, with the Book of Falconry, &c., 1611, 12l. 10s. Creighton's Queen Elizabeth, 1896, 13l. 5s. Skelton's Mary Stuart, 1893, 9l. 10s. Hayley's Life of Romney, 1809, 9l. Shakespeare, Fourth Folio, 1685, 106l. Turner's Views of England and Wales, India proofs, columbian folio, 1838, 35l. 10s.

Literary Gossip.

MR. FISHER UNWIN has arranged to publish a volume of 'Reminiscences' by Mr. A. C. Plowden, the well-known metropolitan police magistrate. As law reporter to the *Times* for many years and a familiar figure on the Oxford Circuit, Mr. Plowden had exceptional opportunities for observing the course of many memorable trials and

coming into personal contact with some of our greatest judges. It is, however, as a police magistrate at Marylebone that Mr. Plowden's reputation has been acquired, and his recollections of fifteen years' service in that capacity should be interesting.

MR. BERNARD CAPES has given the title 'A Castle in Spain' to his new novel, which will be published by Messrs. Smith, Elder & Co. on February 10th. The story hinges on the unhappy Dauphin, Louis XVII. In adventures unknown to history, he has been taken from the Temple to a mountain convent in Spain, not far from Talavera. The hero of the story, French by birth, but with a commission in the English army, and with Bonaparte's emissaries on his track, is sent in the wake of Wellington's army to bring the poor boy back to friends in England.

MR. A. H. BULLEN has in the press a volume on the subject of copyright law by Mr. Henry A. Hinkson, of the Inner Temple. The work is intended to be a *vade mecum* for authors, editors, publishers, and others who are commercially or otherwise interested in the statutes relating to copyright. The volume will contain the latest decisions on the subject, and will be published at a popular price.

An interesting addition to our knowledge of John Leyden will be furnished by the issue by Messrs. Blackwood, early in February, of the 'Journal of a Tour in the Highlands and Western Islands of Scotland in 1800,' which he made, as the guide, philosopher, and friend of two German noblemen, and which reached as far east as Aberdeen. The journal, which has never been published before, is edited by Mr. James Sinton, and, if it exhibits specimens of Leyden's extraordinary temper, should be amusing.

MR. W. H. WILKINS has revised his book, 'The Love of an Uncrowned Queen,' in the light of further research, and has written a new preface, in which he deals with the letters stated to have been written by Sophia Dorothea and Königsmarck, now preserved in the Secret State Archives of Berlin. These letters were found among Frederick the Great's private papers at San Souci after his death, and apparently form a continuation of those at Lund. The revised edition, which will also contain some new illustrations, will be published shortly by Messrs. Longman.

The recent death of Mr. J. J. Cartwright, Secretary of the Public Record Office and of the Historical Manuscripts Commission, will be regretted by all who came in contact with him in the discharge of his official duties. Mr. Cartwright graduated at St. John's College, Cambridge, and entered the Record Office in 1867. He was appointed Secretary of that Office and of the Historical Manuscripts Commission in 1887. Though not a "Record scholar," Mr. Cartwright was intimately acquainted with the State Papers and private muniments of the seventeenth and eighteenth centuries, and few antiquaries possessed an equal knowledge of the family history of that period, especially for the north of England. He was the author or editor of several historical works of value, including 'Chapters from Yorkshire His-

tory,' 'Memoirs of Sir John Reresby,' and 'The Wentworth Papers,' and was for many years a contributor to this journal. Mr. Cartwright was a Fellow of the Society of Antiquaries, and took an active interest in the management of the old Camden Society, the Pipe Roll Society, and the Royal Historical Society.

In Mr. Kipling's suit against the Putnams the United States Circuit Court of Appeals, Judges Wallace, Townsend, and Coxe, have handed down a decision showing that they fully agree with Judge Lacombe's decision that there was not a scintilla of evidence on which the plaintiff was entitled to go to the jury. The verdict for the defendants on this account is now emphatically affirmed. Judge Coxe points out, *inter alia*, that the defendants, having purchased unbound copyrighted volumes, were at liberty, so far as the copyright statute is concerned, to bind and resell them.

We are able to inform our readers that the new edition of Theocritus, which the Cambridge University Press is publishing for Messrs. Cook and Giles, will prove an important event for the criticism of the text. The editors have themselves collated, or caused to be collated for them, a large number of MSS. not used before, which they have been able to classify satisfactorily, so as to clear up many dark points. It is very gratifying that this difficult work has been done in England. Both France and Germany have done much in the last generation for the elucidation of the poet, but little in criticism, owing, doubtless, to the consciousness that so much of the material was not available.

CANON OVERTON, whose work on the 'Nonjurors,' recently published by Messrs. Smith, Elder & Co., has been well received, has been appointed Canon Residentiary of Peterborough.

On February 10th a book of humorous sea stories, entitled 'The Promotion of the Admiral,' by Mr. Morley Roberts, will be published by Mr. Eveleigh Nash. In the course of the month Mr. Nash will publish 'A Red, Red Rose,' a new novel by Mrs. Hinkson (Katharine Tynan); and 'The Intriguers,' by Mr. Thomas Cobb.

MESSRS. A. CONSTABLE & CO. write:

"The 'Memoirs of Chateaubriand,' of which the first notice appeared in the *Athenæum* last week, though originally published by Messrs. Freemantle & Co., are, as well as all the other books originally issued by this firm, now published by us."

An important contribution to the history of missions is announced by Messrs. Oliphant, Anderson & Ferrier, under the title of 'Fire and Sword in Shansi.' The author is Mr. E. H. Edwards, who has been for twenty years a medical missionary in China. The book will include many fresh details of the recent missionary martyrdoms, and the spread of the Boxer movement will be traced throughout the entire province of the late mission. There will be forty illustrations from photographs, taken mostly in 1901.

The casual visitor to the House of Commons is at present unprovided with any work which would show him in handy form how to obtain admission, what to see

while waiting to go in, and how to follow the proceedings with full knowledge of their meaning when once he is in the gallery. To fill this gap, Mr. Fisher Unwin will shortly publish a pocket volume, entitled 'Parliament: a Gossipy Guide to the Palace of Westminster,' from the pen of Mr. Alfred F. Robbins, the London correspondent of the *Birmingham Post*, whose daily attendance in the lobby during the past fifteen sessions has afforded him the opportunity for perceiving the want and the necessary information.

MESSRS. GILBERT & SON, of Southampton, are publishing by subscription an entirely new edition of 'The Civil War in Hampshire (1642-5) and the Story of Basing House,' by the Rev. G. N. Godwin. Only 500 copies will be printed, all numbered and signed. The original issue has long been out of print.

AT Cambridge the subject for the Burney Prize this year is announced as 'The Place of Patriotism in Christian Ethics,' which should make an interesting book.

DR. MAX MAAS writes from Munich:—

"I think it may interest you to hear that the Munich Hof-Staatsbibliothek possesses a copy of 'Nova Solyma.' The Munich copy is dated 'Londini, 1648, Typis Joannis Legati,' but has 391 pages and one with *errata*, the copy of the British Museum having only 390 pages, your reviewer says. Perhaps other continental libraries also possess this book of very great rarity. Not less interesting is the news that Count Wrisberg, at Wrisbergholzen, Hanover, has Quarto, printed between 1600 and 1619, of nine Shakespeare plays in his library."

READERS of 'The Octopus' will remember that in a preface the author announced his intention of completing his 'Epic of the Wheat' in two further novels, 'The Pit' and 'The Wolf.' It will be gratifying to many to know that 'The Pit,' finished by Mr. Norris before his death, will be published by Mr. Grant Richards on February 11th.

IN answer to Mr. E. J. Payne, our critic writes:—

"It is, of course, impossible to lay down any hard-and-fast rule about the retention of either Latinized or Anglicized forms of old names, whether local or personal. It is also easy to find examples to support any theory. Bucer, Melanchthon, Erasmus, have stuck; Capnio has gone. Most, if not all, of the instances of Mr. Payne were, I suspect, out of use before 1650. The best rule seems to be, when a form has got thoroughly fixed in literature or science to keep it. I see that Mr. Payne talks about 'Magalhaes.' Is he prepared to alter the atlas and the star-map? Personally, I stick to 'Henry Stephens,' 'Mark Anthony,' on the one hand, 'Beza,' 'Servetus,' on the other. It is in almost every case infinitely unimportant; the great thing is to write what most of your readers will soonest understand."

THE Bibliothèque Nationale of Paris has issued some interesting statistics of its work during the past year. During 1902 155,533 readers have taken out 540,416 volumes, or over 6,320 readers and 62,500 volumes in excess of those of the preceding year. In the Print Department there have been 7,158 students, who have consulted 54,531 works, as against the respective figures of 5,600 and 52,070 in 1901. The entire establishment is suffering from too small a staff, says the

report. We should say that its utility would be immeasurably increased by a thorough reorganization; a few innovations founded on the British Museum system would work wonders. The worst of it is that at the Bibliothèque no one seems to have any power—not even the amiable and courteous director—except the porters.

THE new series of the *Journal des Savants* (concerning which a short historical notice appeared in the *Athenæum* of August 30th last) starts with the current issue, which does not differ in any particular way from those which immediately preceded it. If not technically "official" (or subsidized) it is "published under the auspices" of the Institute of France. M. Gaston Paris, the *directeur*, contributes to the new number a long and exhaustive history of the journal itself, which is an elaboration and a continuation of the historical notice which Hippolyte Cocheris prefixed in 1860 to the "table méthodique des articles" which had appeared in the *Journal des Savants* from 1816 to 1858. M. Paris enters fully into the future policy of the journal, and so long as its direction remains under the control of a committee selected from the five French academies, its literary and scientific traditions should be well maintained. M. Paris represents the Académie Française; M. Léopold Delisle, the Académie des Inscriptions et Belles-Lettres; M. Berthelot, that of the Sciences; M. Jules Guiffrey, that of the Beaux-Arts; and M. R. Daresto that of Moral and Political Science, with M. Henri Déherain, sub-librarian at the Institut, as "Secrétaire de la Rédaction." MM. Hachette will continue to act as publishers.

A CENTRAL library for the blind has been opened at Vienna. It contains 1,000 volumes, and includes a considerable amount of music. The indigent blind have the free use of the library.

THE first series of Björnson's newspaper articles and public speeches, as selected by C. Collin, with a preface by Prof. J. E. Sars, has just been issued at Copenhagen.

THE Parliamentary Papers of the week include a Copy of the Contract for printing and publishing Reports of Debates and Proceedings in Parliament (1d.); Report of the Departmental Committee on British Forestry (1½d.); and the Census for the Counties of Dorset, Oxford, Cambridge, and Hertford (1s. 1d. each).

SCIENCE

RECENT PUBLICATIONS.

The Home Life of Borneo Headhunters. By W. H. Furness. (Philadelphia, Lippincott Company.)—Dr. Furness's volume comes as a useful supplement to Dr. Haddon's interesting but too brief narrative of his recent visit to Borneo. Dr. Furness possesses power of observation, skill in narration, and that sympathetic insight which is so essential to the civilized man in his dealings with a primitive people. Nothing could be better in its own way than the chapter describing the daily home life of a tribe of the interior; and it may be specially recommended to teachers of geography as admirably illustrating the relation between environment and mode of life. The tribes whom Dr. Furness describes are perhaps best known to the general reader from their horrible custom of headhunting. The practice is undoubtedly less prevalent than it was, but faith

in its efficacy is probably as potent as ever. Dr. Haddon, if we remember rightly, gave no very satisfactory explanation of its origin, nor, indeed, does Dr. Furness. The seeking of the head as a trophy is, of course, intelligible, but in this case a head is chiefly valued as a talisman of vague but awful power. Dr. Furness was fortunate enough to secure a local legend which narrated, though it did not explain, the origin of the custom. A war party was advised by a frog to take the whole head of a slain enemy, and not, as was customary, the hair only. The effect of the innovation was miraculous:—

"The current of the stream changed or ran uphill, as it does at flood-tide at the mouth of a river. They almost immediately reached the landing-place close to their house, and were overjoyed to see that the crops planted only fifteen days before had not only sprouted, but had grown and ripened, and were almost ready for the harvest. In great astonishment they hurried through the clearings and up to their house. There they found still greater wonders: those who were ill when the party set out were now well; the lame walked and the blind saw."

There is much that is interesting to the student of folk-lore and custom in every chapter, but the chapter dealing with the naming of a chief's son is perhaps the richest mine. The ceremony witnessed by Dr. Furness is much more elaborate than that described by Dr. Haddon, perhaps because of the superior rank of the father. The importance of the name in primitive thought is illustrated in many ways. The unnamed child is in as bad a case as the unbaptized child in some Christian countries. If it dies unnamed it is mourned no more than if it had been stillborn. It would be desirable to know the supposed status of the unnamed child after death, and whether it has a future existence in store for it or not. An interesting feature of the ceremony is the kindling of New Fire—that is to say, the production of fire by the primitive method of the firesaw. The ceremony is concluded by a feast at which cubes of fat raw pork are forced by the women into the mouths of the men. This was explained to Dr. Furness by one of the company as

"a survival of old times, when warriors returned from a head hunt, and sat thus and were obliged to take in their mouths a small piece of their enemy's flesh served to them just as the fat pork is served nowadays. They were not to swallow the human flesh, but merely to hold it between their lips to show contempt for the enemy and also thereby to absolve their valour."

Dr. Hose objects to this explanation, because he believes that cannibalism never in any form existed in Borneo; but Dr. Furness evidently inclines to the native view. The photographs are numerous and beautiful.

Motor Cars and the Application of Mechanical Power to Road Vehicles, by Rhys Jenkins (Fisher Unwin), is a carefully compiled account of ancient and modern methods of road locomotion, which, from an historical point of view, is interesting. The illustrations are good, and show that the latest types of cars have been considered; but the practical value of the work is, we think, limited. Mr. Beaumont's book, which we reviewed at length, contains almost all that can be found in relation to the history and evolution of the automobile; but that indicates what has been done rather than what is going on, since the evolution of motors is so rapid as to outpace the book chronicler. The present volume does not show the car of tomorrow; makers and inventors do not care to disclose their new developments until they are themselves ready to supply them, and so, for the present, the purchasing public must look rather to weekly publications to keep them in touch with what is going on in the matter of new developments.

Children's Gardens (Macmillan & Co.), by the Hon. Mrs. Evelyn Cecil, is the work of one who had a garden long before gardens

became fashionable among writers, and for this reason perhaps it is less obtrusively clever and more practical than the usual "gardening books." Among blue spring flowers the author is right in advocating the claims of *Anemone apennina*, which ought to be much more widely grown and flourishes well with its white English neighbour. To say of roses that "the only kinds which grow wild in Great Britain are the single dog-roses, pink and white, and the sweet-briar" would not be correct for a botanist, but we dare say that it is sufficient for young folks. The lists given are well chosen; the printing, especially of Latin names, that aware of the amateur gardener, is good, though the author has slipped in two or three places. Some elementary botany is included at the end, and the illustrations are good—made as they are for use as well as ornament. Altogether the volume ought to please the open-air child.

The Year-Book of Scientific and Learned Societies (Griffin & Co.) is a most useful annual, general knowledge of which would save us many inquiries. It forms a satisfactory résumé of work which is not always reprinted, and therefore difficult to trace.—*The Knowledge Diary and Scientific Handbook* ('Knowledge' Office) we always keep for our own purposes, as being unusually well arranged. It is fitted for general usage, giving a whole page for a day. It has also some valuable articles by experts.

SOCIETIES.

LINNEAN.—Jan. 15.—Mr. F. Crisp, Treasurer and V.P., in the chair.—Mr. W. Southworth and Mr. H. De Beauvoir De Havilland were admitted.—Mr. A. Grove was elected a Fellow, and Mr. A. Scott an Associate.—The meeting having been made Special for the consideration of certain proposals, as announced from the chair on December 18th last, and communicated to the Fellows by letter of December 31st, the Chairman explained that the President was prevented from presiding by illness, and briefly recapitulated the steps which had led to the proposals to be submitted for the consideration of the Fellows, which had been printed, and were in the hands of those present.—The Rev. T. R. R. Stebbing then moved: "That this meeting, approving of the alterations in the constitution of the Linnean Society of London, as shown in the printed statement circulated, hereby authorizes the Council to take the necessary steps to obtain a Supplementary Charter embodying the said alterations, and thereafter to prepare revised by-laws in accordance with the provisions of the new Charter."—This was seconded by Dr. J. Reynolds Green, and further discussed by Dr. J. Murie, Mr. Francis Darwin, Mr. H. J. Elwes, Mr. A. K. Coomanswamy, Mr. W. Carruthers, Mr. A. G. Tansley, and Mr. W. M. Webb.—The first alteration, adding the words "without distinction of sex" to the existing paragraph on p. 5 of the Charter as printed, was put from the chair, and the result of the ballot was declared as follows: in favour, 54; not in favour, 17; and the motion was thereupon declared to be carried.—The remaining alterations were explained by the Chairman, and discussed.—Mr. J. Groves suggested that the last alteration, on p. 8 of the printed copy of the Charter, "determining the number of Fellows to be annually elected, and the times and places of meeting," should be adjourned, on the ground of insufficient notice.—The discussion was continued by Mr. Bruce Bannerman, Prof. G. S. Bouger, Mr. V. I. Chamberlain, Mr. H. J. Hanbury, Dr. J. Murie, Prof. H. G. Seeley, Mr. E. M. Holmes, Mr. W. F. Kirby, the Rev. T. R. R. Stebbing, and Mr. R. M. Middleton.—Mr. Groves then moved his amendment, that consideration be adjourned, which, not being seconded, was not put. The motion in favour of the adoption of the remaining alterations as shown in the printed statement in the hands of the Fellows was then put, the votes being: in favour, 43; not in favour, 3. Thereupon the Chairman declared the remaining alterations carried.

ZOOLOGICAL.—Jan. 20.—Prof. G. B. Howes, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during December, and called special attention to two very fine specimens of the one-wattled cassowary (*Casuarius unappendiculatus*) from New Guinea, deposited by the Hon. Walter Rothschild.—Mr. Slater read an extract from a letter from Major W. H. Birkbeck, of the Remount Department, Johannesburg, containing the information that the hybrid zebra now in the Society's menagerie was the offspring of a male zebra

and a pony mare.—Mr. Budgett read a report on his recent expedition to Uganda, illustrated by lantern-slides. The original intention of visiting the Semliki valley to study the life-history of Polypterus in the Semliki river, and also the okapi in the Semliki forest, was not adhered to, as this locality seemed, from local information, to be unsuitable for the study of both these creatures. The Nile route homewards was chosen as being more suitable for the study of Polypterus than the Congo route, and therefore the search after the okapi was abandoned. The first halt, after leaving Uganda, was made on July 30th at Butyaba, on the east shore of Lake Albert. Here *Polypterus senegalus* and *Protopterus ethiopicus* were both abundant, and collections were made of the fishes of the lake and of the higher vertebrates. Mr. Budgett then proceeded through the Budonga forest (where very large herds of elephant were frequently seen) to the Victoria Nile below the Murchison Falls. Here ten days were occupied in endeavouring to obtain the early stages of Polypterus, which was fairly abundant, and was found to be spawning. The fertilization of over a hundred ova obtained, however, was not successful, and the most promising attempt yet made to breed Polypterus artificially again failed. On August 29th Mr. Budgett proceeded to Wadelai overland, staying there a week, but was not very successful in obtaining material of Polypterus; some collections of fishes and birds, however, were made. The next stage of the journey was by the steel boat of the Uganda Marines to Nimule. A few fishes were collected at the riverside villages, though little material of Polypterus was obtained. Mr. Budgett then proceeded overland to Gondokoro, and, after a short stay there, started for Fashoda on September 27th on board the Sudan Government steamer. At Fashoda several weeks were spent, and a good deal of information concerning *Polypterus senegalus*, *P. bichir*, and *P. endlicheri* was obtained. Many anatomical preparations of fishes were also secured here. Throughout the journey many observations were made upon the birds and mammals, and the striking parallelism of the country of the Nile Province of Uganda in its flora and avifauna to that of the Gambia Colony on the West Coast was especially noticed. Though some new light was shed upon the problem of the life-history of Polypterus, earlier stages than those previously observed were not obtained. In the course of his journey through Uganda and the Sudan Mr. Budgett received the most liberal assistance from all the officials that he met with.—Mr. J. S. Budgett also read a paper on the spiracles of Polypterus, in which he stated his opinion that the spiracles of this fish were used to take in and to give out air from the swim-bladder.—Mr. F. E. Beddoe read a communication dealing with the surface anatomy of the cerebral convolutions in *Nasalis*, *Colobus*, and *Cynopithecus*.—Mr. G. A. Boulerenger read a paper on the fishes collected by Mr. G. L. Bates in Southern Cameroon. Examples of thirty-five species were contained in the collection; these were enumerated, and the new species, nine in number, were described. One of the species was made the type of a new genus—*Microsyndontis*.—A communication from Mr. W. K. Hutton contained an account of the anatomy of a gephyrean worm from the Firth of Clyde. As the worm appeared to be hitherto undescribed, Mr. Hutton proposed to name it *Phascolosoma teres*.—A communication from Dr. J. G. de Man contained the description of a new species of freshwater crab from Upper Guinea, under the name *Potamon (Potamonautes) latidactylum*.—Mr. R. I. Pocock read a paper, prepared by himself and the Hon. N. C. Rothschild, containing a description of a new species of spider of the genus *Phrynarachne*, discovered by Messrs. Rothschild and E. E. Green in Ceylon. The members of this genus were noteworthy on account of the perfection of their imitation of a patch of bird's dung, which acted as a lure to butterflies.—A communication received from Dr. H. J. Hansen, of Copenhagen, contained a monograph on the crustacean genera *Sergestes* and *Petalidium*, with an excursus on the luminous organs of *Sergestes challengerii*, n. sp. During a visit to England last summer Dr. Hansen had been empowered by the authorities of the British Museum (Natural History) to examine all the specimens of reputed species of these genera preserved under their care in the extensive Challenger Collection. He found one single specific name covering specimens of four distinct species, two of these being new to science, and one of the new ones being exceptionally remarkable for the possession of luminous organs. These, which were not known to occur in any other species of the genus, were distributed in great numbers over the whole fabric of *S. challengerii*.

BIBLIOGRAPHICAL.—Jan. 19.—Mr. A. H. Huth, President, in the chair.—A paper was read for Mr. Alfred Pollard on 'The Bibliography of Manuscripts containing English Poetry written before 1600.' After regretting that the failure of students of

literature and students of bibliography to exchange notes led to errors being made and perpetuated in both subjects, Mr. Pollard claimed that bibliography was just as much concerned with manuscripts as with printed books—the study of the history of writing and the study of the history of printing in each case only covering a small section of the ground, and leaving many interesting bibliographical problems untouched. In dealing with manuscripts, as with printed books, the first question to be asked was, What are the books with which we have to reckon? and as regards English poetical manuscripts, very little had hitherto been done on the side of bibliography to answer this question. As soon as any kind of enumeration was attempted the student was at once struck by the number of English poems which had been preserved only in single copies. With a few exceptions (such as the 'Moral Ode,' the 'Harrowing of Hell,' and, above all, the 'Cursor Mundi'), the preservation of our oldest poetry seemed to have been entirely fortuitous, and historians of literature did not sufficiently emphasize the purely fragmentary character of what had come down to us. On the other hand, the numerous manuscripts (between two and three score apiece) preserved of the 'Vision of Piers Plowman,' the 'Confessio Amantis,' and the 'Canterbury Tales,' proved that, from 1360 onwards, preservation of long poems written in the dialect of the Court and of London was fairly secure. But the destruction of ballads, lyrics, and plays still went on, and of the four cycles of miracle plays that had come down to us from a time when they were acted in almost every town in England, in only one case (that of the Chester Plays) had we more than a single manuscript. Turning to the question of how manuscripts were written, Mr. Pollard, rejecting the popular superstition that secular poetry would be largely copied by monks, suggested that we must distinguish between the miscellany books into which any literary member or servant of a family copied whatever was thought worth preserving, and the single-poem manuscripts, which would originate with copies made under the author's supervision for presentation to patrons from whom he could look for a reward. It had been shown by Dr. Skeat and Prof. Macaulay that manuscripts of 'Piers Plowman' and the 'Confessio Amantis' fell into divisions and subdivisions which proved that they were being continually copied under the author's direction, with the frequent introduction of changes of varying importance. Chaucer's 'Troilus' appeared to have gone through the same process of revision, and though the 'Canterbury Tales,' owing to their incomplete condition, had received much less attention of this kind than the poems already named, it was not to be believed that they had received none at all. Thus any attempts to represent all extant manuscripts as derived from a single original, all deviations from which were unauthorized, appeared to be contrary to what was known of the "conditions of publication" in Chaucer's time. Mr. Pollard then explained the process by which he had arrived at an estimate of 2,000 as the maximum number of MSS. containing English poetry written before 1600 which could now be shown to be in existence, and proposed, as we pointed out in our 'Literary Gossip' last week, the formation of a rough list of these MSS.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 27.—Mr. J. C. Hawkshaw, President, in the chair.—The papers read were 'The Nile Reservoir, Assuan,' by Mr. M. Fitzmaurice, and 'Sluices and Lock-Gates of the Nile Reservoir, Assuan,' by Mr. F. W. S. Stokes.

METINGS NEXT WEEK.

MON. Royal Academy, 4.—Lecture on Sculpture, by Prof. A. Gilbert.
London Institution, 5.—General Monthly.
Mr. E. W. Mander.

TUES. Society of Engineers, 7.—President's Address.
Aristotelian, 8.—Substance, Mr. G. E. Moore.
Institute of Civil Engineers, 8.—President's Address.
Society of Arts, 8.—Fabric Manufacture, Lecture 1, Mr. J. Hübler (Cantor Lectures).

WED. Society of Arts, 4.—Technical Education in connexion with the Book-Producing Trades, Mr. D. Cockrell.
Royal Institution, 5.—The Physiology of Digestion, Lecture 1, Mr. J. M. Macleod.

THURS. Institution of Civil Engineers, 8.—Discussion on 'The Nile Reservoir, Assuan,' and 'Sluices and Lock-Gates of the Nile Reservoir, Assuan.'

FRI. Zoological, 8.—The Hair-Slope of Four Typical Animals, Dr. H. H. K. Miller; 'A Prodromus of the Snakes hitherto recorded from China, Japan, and the Loochoo Islands,' Capt. F. W. M.; 'On the Variation of the Elk,' Mr. H. J. Elwes; 'Note on the Wild Sheep of the Koper Dagh,' Mr. J. Lydekker.

SAT. Archaeological Institute, 8.—Fossils with Representations of the Earthquakes and Eruptions, Dr. A. C. Fryer.

SUN. Entomological, 8.—An Account of a Collection of Rhopalocera made on the Anambra Creek in Nigeria, West Africa, Mr. P. I. Lathy; 'The Hypaid Genus Dellemera, Hübler, Col. C. Swinhoe.'

MON. Geological, 8.—'The Granite and Gneiss of Cligga Head, West Cornwall,' and 'Notes on the Geology of Patagonia,' Mr. J. B. Scrivenor; 'On a Fossiliferous Band at the Top of the Lower Greensand near Leighton Buzzard,' Messrs. G. W. Lamplugh and J. F. W. Walker.

TUE. Society of Arts, 8.—Methods of Mosaic Construction, Mr. W. L. H. Hamilton.

WED. British Archaeological Association, 8.—'Notes on the History of Dunstanburgh Castle,' Mr. C. H. Compton.

THURS. Royal Academy, 4.—Lecture on Sculpture by Prof. A. Gilbert.
 Royal, 4.—
 Royal Institution, 5.—Arctic and Antarctic Exploration; Lecture I., Sir Clement Markham.
 London Institution, 6.—The Confessions of a Novelist; Mr. J. S. Lumley.
 Chemical, 8.—A New Vapour-Density Apparatus; and 'A New Principle for the Construction of a Pyrometer,' Mr. J. S. Lumley.
 Institution of Electrical Engineers, 8.—Discussion on 'The Motor System.'
 Linnean, 8.—'Staphylinopeltis, Brongniart, a Genus of Fossil Gymnospermous Seeds,' Prof. F. W. Oliver.
 Geologists' Association, 7½.—Annual Meeting; President's Address on 'The Recent Geological History of the Bergen District of Norway.'

FRI. Philological, 8.—Paper by Mr. W. H. Stevenson.
 Royal Institution, 9.—'Romney and his Works,' Sir Herbert Maxwell.

SAT. Royal Institution, 9.—'Dramatic Criticism,' Lecture I., Mr. A. B. Walker.

Science Gossip.

'MALARIA IN INDIA,' by Capt. S. P. James, which has appeared, forms the title of one of the series of 'Scientific Memoirs by Officers of the Medical and Sanitary Departments of the Government of India.' Although the work recorded includes part of that accomplished conjointly with Drs. Stephens and Christophers when engaged in the investigations of the Malaria Commission, there is much that may be considered as amplifying former conclusions. It is divided into sections, the first showing in detail the methods adopted for the examination of the blood and the malaria parasite, and for the study of mosquitoes, the second being chiefly a study of malarial infection and its prevalence in India. The breeding-places of *Anopheles larvæ* appear to have been exhaustively traced in the endeavour to find those not situated in natural haunts. During hot weather in Mian Mir (Punjab), when the irrigation channels had been stopped for some time, larvae were found in very curious places, as, for instance, in the water of a swimming bath, in horse troughs, in tins of water which had been accidentally left about, in many of the small drains conveying the waste supply of the standpipes and wash-houses, and in the small stone reservoirs in the gardens.

AMONG recent Parliamentary Papers is the Report (price 2½d.) of a Departmental Committee appointed by the Board of Agriculture to conduct experimental investigations as to glanders and the effect of mallein as a remedy.

THE REV. H. J. D. ASTLEY writes:—

"May I be allowed to point out one or two mistakes in your report last week of my paper on 'Norman Fonts in North-West Norfolk'? I said that the fonts at Fincham and Burnham Deepdale must be regarded as certainly 'post-Conquest,' and that of the others, though some might belong to the early years of the twelfth century, yet all were purely Norman, none Transitional. I also pointed out that the Scandinavian and Celtic influences which affected Norman art were to be seen not only on these fonts, but also on the tympana of Norman doorways and elsewhere. Baythorpe is a misprint for Bagthorpe."

ONE of the small planets stated to have been discovered by Herr Dugan at Prof. Max Wolf's Observatory at Heidelberg turns out to be identical with one announced by Prof. Wolf himself as detected on September 19th, 1901; and this, as in fact had been previously conjectured, is almost certainly proved by later observation to be the same as one discovered so long ago as November 22nd, 1875, by Dr. Palisa at Pola, and afterwards numbered 156 and named Xanthippe.

HERR LEO BRENNER calls attention in No. 3840 of the *Astronomische Nachrichten* to some observations made by himself and the amateur Herr Schmidt of the stars in the ring nebula in Lyra, which show, by comparison with a previous sketch, remarkable variability in more than one of these.

THE planet Mercury will be at inferior conjunction with the sun on the 2nd prox., and at greatest western elongation from him on the 27th, so that he will be visible in the morning in the latter part of the month, situated in the constellation Capricornus. Venus sets a little later each evening; she is now in Aquarius,

and enters Pisces on the 16th prox. Mars is moving very slowly in Virgo, being at his stationary point on the 19th prox.; he will be in conjunction with the moon about an hour after rising on the 15th. Jupiter will be in conjunction with the sun on the 19th. Saturn rises not long before the sun, and earlier each morning; he is in the constellation Capricornus, and will be near Mercury on the 17th, the conjunction taking place before rising.

THE comet (a, 1903) which was discovered by M. Giacobini at Nice on the 15th inst. was described by several observers last week as a diffused object, without nucleus, of about the tenth magnitude; but it is approaching the earth and increasing in brightness. It continues to move slowly in a north-easterly direction towards Aries. Its place is not far from that calculated for Swift's periodical comet, but they cannot be identical, because the motions are different.

FINE ARTS

French Engravers and Draughtsmen of the Eighteenth Century. By Lady Dilke. (Bell & Sons.)

WITH this volume Lady Dilke completes her survey of French art during the eighteenth century, the three preceding ones having dealt with the painters, architects, sculptors, and ébénistes who contributed in so great a measure to the aesthetic and graceful enjoyment of life by a society which, whilst greedy of pleasure and amusement, yet understood how to mingle artistic refinement with its frivolity.

The amount of careful study and research expended upon the writing of this last volume must have been nothing less than prodigious. Nor is it merely an account of the lives and careers of the engravers and draughtsmen (which, indeed, are ably set forth). Throughout the 227 pages are numerous foot-notes, often enriched by sound and erudite criticism.

In this country, even at the present day, very little is known or understood about French engravings of the eighteenth century, and in many quarters they are still looked upon with a certain amount of suspicion as being but things of frivolity and small worth, besides being reputed to possess a tendency distasteful to Anglo-Saxon ideas.

It is not so very long since the engraving of 'Les Hasards Heureux de l'Escarpolette'—the masterpiece of Nicholas de Launay after Fragonard—was torn across and destroyed by a custom-house officer at Dover on the ground that the admission of such a picture into England was in no way desirable! It is to be hoped that now the original picture—'The Swing,' by Fragonard—hangs in the splendid collection at Hertford House there is no danger of such a gross piece of Puritan vandalism being repeated.

The French, especially the Parisians, of the eighteenth century were, no doubt, very thoughtless and frivolous; nevertheless, the engravers of the day were, as Lady Dilke clearly points out, for the most part veritable artists, and the nobles and great financiers for whom they worked a good deal more than a set of uncultured and empty-headed lovers of pleasure. The Comte de Caylus, for instance, besides being a great print collector and connoisseur, exercised an extraordinary influence upon

every branch of art, and there were many other nobles who were equally catholic in their taste. De Caylus was himself wont to handle the etching needle with no mean skill, attaining in some cases, as in certain of 'Les Cris de Paris,' such as the 'Colleur d'Affiches' and the 'Porteur d'Eau,' to something very near excellence.

Lady Dilke declares that of the painters of the eighteenth century (all of whom engraved or etched as a matter of course) none except Watteau, Fragonard, and perhaps Oudry, ever attained to any high degree of skill, or exhibited any originality of method—a judgment from which it is impossible to differ. She appears to hold much the same opinion of the men of fashion of that day, many of whom were fond of drawing and etching. The Abbé de St. Non (she says in a foot-note to a very sympathetic description of his life and troubles) was never, after all, anything more than a gifted amateur, and this was the case with nearly the whole of that busy crowd of men of fashion who were pleased to have a talent for the arts.

The famous Basan, printseller and engraver, she sums up as having been the prototype of the successful dealer of the present day—pushing, not overburdened with scruples, and with more ambition than ability. Nevertheless, his work, as far as it went, was clear and effective. As printer-engraver he affirmed his reputation when he brought out his splendid 'Ovid,' and during the later part of his life was recognized as the greatest expert dealer of his time.

Of the Chevalier Cochin, the friend and often the adviser of M. de Marigny, the brother of Madame de Pompadour, we have an excellent account. His family was a family of engravers, and his father, the elder Cochin, possessed a certain knack of seizing the spirit and style of the very dissimilar masters after whom he engraved. Amongst his best productions were his 'Pompe Funèbre,' out of which Lady Dilke singles the funeral of Polixène de Hesse Rhinfels (1735) as being the most remarkable by reason of the extraordinarily brilliant effect of space and air which it conveys. Cochin fils, who almost from the cradle had been taught to engrave, soon began to show an easy and inexhaustible facility. Under his name, she says, were grouped an innumerable variety of book illustrations, fashion plates, trade cards, ornaments, book-stamps, and portraits of all the celebrities of the century. The delineator of many Court pageants, he handled these functions with a superb courtliness, and his intimate acquaintance with the customs and manners of the nobility gives his work a value and interest which it would be difficult to overestimate. Many were the opportunities of making a fortune which came his way, but he appears never to have profited by any of them, and eventually a treacherous robbery of all the proofs he possessed, which for the most part had been presented to him by fellow-engravers, saddened and embittered his old age. He died in 1790, having for four years previously lived in extremely straitened circumstances, for the troubous times made it impossible to find a purchaser for the fine library which remained to him, whilst the pension he received from

the king was paid with no semblance of regularity.

Lady Dilke is a great admirer of Pierre Drevet. No better work of its kind, she says, exists than the superb series of portraits engraved by him after Rigaud and Largilière. His rival was his own son, Pierre Imbert Drevet, who, having been carefully trained by his father, at the age of twenty-six engraved his marvellous 'Bossuet' after Rigaud. The picture, it may be added, is now No. 447 in the Louvre. When twenty-nine years of age this young man was unfortunately overcome by a sunstroke during a fête at Versailles. He never quite recovered from its effects, and his mental powers were seriously impaired. His 'Adrienne Lecouvreur' was in all likelihood executed with the assistance of his father at some period when his health had undergone a temporary improvement, for his madness appears to have been of an intermittent kind. At times he would cause himself to be rowed out into the Loire in order to drink water taken from the middle of the river, labouring under the delusion that it would bring him back his wits. He, most probably, was the last engraver who thoroughly grasped and understood the resources of pure line.

Of Wille and his work Lady Dilke has much of great interest to tell, pointing out how success in a measure injured rather than improved his talent by causing him (he was a Hessian by birth) to discard those French ideas of art which on his arrival in Paris he had adopted, and once more to follow the dictates of his own somewhat heavy taste.

For the work of Laurent Cars she shows herself to be an enthusiast. Whilst placing his rendering of 'Les Fêtes Vénitiennes' by Watteau, and of the 'Camargo Dansant' after Lancret, above his 'Louis XV. donnant la Paix à l'Europe,' she expresses great admiration for the fine series which Cars engraved after Boucher in illustration of the plays of Molière. His pupil, the celebrated Beauvarlet, does not come in for quite such favourable notice. In our opinion, next to his engraving of 'Madame du Barry,' after Drouais, which is admirably reproduced here, his most successful effort is his engraving of two children engaged in making a dog play upon a guitar, from a beautiful picture by Drouais fils. Flipart and his engraving 'Le Jeune Dessinateur,' after Chardin, receive high praise. At the same time Lady Dilke cannot help expressing a regret that Flipart should so soon have abandoned Chardin in order almost entirely to devote himself to the works of his friend Greuze.

An excellent account is given of Le Bas, who, both through his numerous pupils and his own sympathies, was throughout his long life "closely in touch with all the various developments of his art, from the *estampe galante* to the most delicate caprices of the vignette." His inability to paint portraits was certainly rather curious, since, we are told, every little engraving bearing his signature testifies to his wonderful skill in delineating physiognomy. His methods were peculiar, as may be judged from his way of getting rid of unsatisfactory pupils. His studio having become so full as to cause him inconvenience, and rough treatment of incompetent and conceited pupils not having

had its desired effect in somewhat clearing it, he conceived the idea of actually embracing any pupil who brought for inspection work which seemed inferior to what he should have done. The embraces of Le Bas soon became known as being accorded only to those devoid of merit, and his object was consequently quickly attained. He it was who, according to Diderot, gave the death-blow to "la bonne gravure"—surely much too sweeping a criticism! No doubt he was driven to employing expeditious methods in order to deal with the enormous quantity of work that he undertook at a low price. He was of a naturally vivacious and gay disposition. His love of fun and gaiety accompanied him even to the death-bed, upon which, having played tricks on his nurses and his priest, he passed almost laughingly away with a final jest upon his lips.

Chap. vii., dealing with the pupils of Le Bas and the engravers of the vignette, is of great interest. In it we are especially bidden to note that

"whereas during the earlier part of the eighteenth century credit and reputation were won by the bringing out of works of great size, fashion during the latter half carried the little book to the front."

Men of the school of Le Bas almost monopolized the engraving of the illustrations of all the most remarkable of the small books of the second half of the century.

The perfect type of the eighteenth-century *livre de luxe*, says Lady Dilke, is produced in the two small volumes of the 'Contes,' in which not the least of the honours claimed are due to the work of Choffard, an artist who, in his own line of engraving, that is to say, *fleurons* and *culs de lampe*, was absolutely supreme. The most beautiful specimen of his talent is the *cul de lampe* which, at the close of the 'Rossignol,' serves to frame the engraver's own portrait. Some of his *fleurons* are very fanciful and dainty, notably the one to the print of the 'Escarpolette,' in which he pays a graceful compliment to his friend Fragonard. We rather regret to find that so little is said of Nicholas de Launay, the brilliant engraver of 'La Bonne Mère,' the 'Escarpolette,' 'Le Carquois Épuisé,' and many more prints which are veritable delights to the eye. It must, however, be added that his talent is fully recognized as being one of conspicuous brilliancy.

Simonet, who with Moreau engraved the famous 'Coucher de la Mariée' (it is always spelt *couché* and *couchée* in the engraving), is, we are told, to be found at his best in his classical designs, in which he differs from Le Mire, De Launay, and Le Veau, the first of whom, however, excelled in delineations of the nude.

Gaucher, the engraver of the clever 'Couronnement du Buste de Voltaire sur le Théâtre Français,' and also of the beautiful 'Marie Leczinska,' receives very satisfactory notice, as does Gravelot. This engraver spent much time in England, where his work was very popular. It was when staying at the sign of the Gold Cup in King Street, Covent Garden, that he produced his admirable illustrations to Fielding's 'Tom Jones.' England, indeed, appears to have made a great impression upon this Frenchman's mind, and he thoroughly caught the spirit

of the country. During his residence in London he formed a great friendship with Garrick and his wife. A legend, which most probably rests upon no solid foundation, represents the artist as having been obliged to fly from England after the battle of Fontenoy in consequence of the great annoyances to which he was subjected by some of the English who were smarting under their defeat.

Of Eisen, that exquisite book illustrator and designer, Lady Dilke has much to say. She notes with surprise that the licentious character of a good deal of his work did not in any way prevent his employment by dignitaries of the Church. A special and peculiar gift of his lay in a certain capacity for handling indelicate subjects with the most exquisite delicacy.

Chap. ix. is largely devoted to a very valuable account of the brothers St. Aubin. It is perhaps the most interesting in the book as dealing also with Moreau *le jeune*. In another part of her book Lady Dilke pays a tribute of admiration to his 'Monument du Costume,' which, with sure judgment, she declares to be "not only the most vitally real, but in certain aspects also the most dignified representation of the days of Louis XVI." Of the graceful designs which compose this charming series she selects for especial praise the 'Déclaration de la Grossesse,' engraved by Martini; the 'C'est un fils, Monsieur,' by Baquoy; and the 'Sortie de l'Opéra,' by Malbeste. The last, when in a fine state, she considers the most successful of all this remarkable set of engravings.

The 'Revue de la Plaine des Sablons' is reproduced as a frontispiece, and it would have been impossible to make a better choice than this interesting engraving for such a position. The original drawing of Moreau was lost, and discovered at a hosier's shop in Paris by the brothers De Goncourt, at whose sale it was purchased by M. Chauchard for 20,000 fr. We see Louis XV. on his white charger, army list in hand, passing his household troops in review, whilst, by a most ingenious idea, a gale of wind blows everything upside down, the while wickedly sporting with men's hats and women's dresses. No one but a Frenchman could have imagined or executed such a composition, which is replete with life and vivacity. Perhaps an even better work of Moreau is his 'Décoration du Sacré de Louis XVI.,' which he both drew and engraved. Next come the four famous drawings exhibited at the Salon of 1783, namely, the 'Fêtes de la Ville à l'Occasion de la Naissance de Mgr. le Dauphin.' They are 'L'Arrivée de la Reine à l'Hôtel de Ville,' 'Le Feu d'Artifice,' 'Le Festin Royal,' and 'Le Bal Masqué.' These were all engraved by the artist himself. With the Revolution Moreau, like so many other of his talented contemporaries, completely lost his grace of execution, having abandoned the style in which he had been absolutely untouched. His mind was unhinged by wild Revolutionary talk; he fostered mad dreams of universal brotherhood and other kindred follies, and his genius seems to have almost entirely vanished. In 1798 we find him accepting the post of Professor of Drawing at the "Écoles Centrales"; but on his restoration in 1814, Louis XVIII., out of

good nature, reappointed him to his former office of "Dessinateur du Cabinet du Roi," and the old artist then conceived the idea of executing a drawing of the 'Sacre de Louis XVIII.' as a pendant to his former masterpiece—the coronation of Louis XVI. But it was not to be, for, assailed by a terrible malady, he died on November 30th, 1814, after having undergone two operations.

As Lady Dilke points out, misfortune and poverty dogged the steps of almost all the draughtsmen and engravers who had prospered whilst ministering to the luxurious pleasures of the *noblesse* and of the *fermiers-généraux*. With the Revolution they fell upon evil days, for the joyous times of the supper parties of Le Bas—of the dinners of De Launay—had gone, never to return.

Few indeed were the artists who contrived to enjoy any share of prosperity when once the storms of the Revolution had begun to thunder through France, but of these few Louis Boilly was one. Denounced to the Comité du Salut Public on account of certain "sujets de boudoir," he was fortunate enough to escape punishment by at once setting to work upon a sketch for the 'Triomphe de Marat,' which, together with a very pompous apology, was the means of assuring his safety. Boilly lived until 1845, and his work is of considerable importance as illustrating the anecdotic history of the widely differing times in which he lived. Of him and of Prieur, who produced the 'Tableaux de la Révolution Française,' Lady Dilke has much to say.

A penultimate chapter treats of the French engravers in colours, such as 'Demarteau, Le Prince Janinet, and Debucourt.' Incidental mention is made of Lavreince, whose art is—somewhat severely, we think—said to belong to the class produced for the *fermiers-généraux* and "financiers" of Paris. Lavreince without doubt possessed a great and very pleasing talent. It may be of interest to state that the two gouaches mentioned as being of great importance, namely, 'L'Assemblée au Concert' and 'L'Assemblée au Salon' (which, together with eighteen others, were sold at the Mühlbacher sale in 1899), are now in London in the possession of a well-known lover of French art. Debucourt, the pictorial historian of the Palais Royal at its most animated period, did much good work. His 'Menuet de la Mariée' is reproduced in an admirable rendering of its black state.

With regard to the painter of 'La Feinte Caresse' Lady Dilke makes a remark which may be said to apply equally well to all the artists of his day.

"The patriotic fever," she says, "even when it was sincere, as it certainly was in his case, rarely inspired fine work. Even his methods changed; he lost not only his originality and charm, but the precious secrets of his excellent art."

A final chapter upon 'Engravers and the Academy' concludes this most interesting and erudite book, which should be upon the shelf of every one who has any pretension to understand or admire French art of the eighteenth century. The very foot-notes are a mine of information, and a copious index has not been forgotten. For the illustrations there can be nothing but praise. Where all are of interest, it is

difficult to single out certain plates for special mention; but were we to do this, we should out of the fifty award the palm of excellence to the 'Revue de la Plaine des Sablons,' the 'Madame du Barry,' the 'Marie Leczinska,' and the admirable reproduction of the 'Bossuet' of Pierre Imbert Drevet after Rigaud.

THE OLD MASTERS AT BURLINGTON HOUSE.

IV.

EVERY year the Winter Exhibition of the Royal Academy raises a number of interesting problems to be solved by future criticism, and this year's show is no exception to the rule. For those, indeed, who have studied the deceased masters of the British School the questions raised by the attributions given to certain most important pictures now exhibited are of unusual interest. The quite impossible date inscribed on Lord Iveagh's Gainsborough (No. 6) has already been mentioned in these columns, and may be at once dismissed as an unfortunate attempt to make a genuine picture still more genuine. The unusual stiffness of the handling was undoubtedly responsible for the addition, which must have been made by one who was wholly ignorant about Gainsborough's life and art.

Mention, too, has been made of the beautiful picture of 'Woburn Abbey' (22) ascribed to Wilson. Of the charm and dignity of this work there can be no question. The composition is worthy of Wilson at his best, and the painting of the sky and distance is indistinguishable from his. Yet there the resemblance ceases. Look at the handling of the masses of foliage in the middle distance and of the trees and ground in front. It is impossible that these should come from Wilson's hand. Wilson, as the other examples of his work in the exhibition indicate, always makes his lights solid and fat, putting them on the top of his half-tones with a full brush. The painter of the 'Woburn Abbey' works like a water-colour painter, touching in his shadows at the last in black used very thinly and freely. The thing, in fact, is a large drawing, in the manner almost of Girtin, executed in oil paint. The extraordinary likeness to Wilson of the upper part of the picture suggests an intimacy with that master which could hardly have been gained outside his studio. The amateurish figures in the foreground indicate imperfect training, and would by themselves be enough to disprove Wilson's personal responsibility. Yet if the picture is to be assigned to one of Wilson's pupils, which of them best fulfils the necessary requirements? We would suggest William Hodges, R.A. His pictures in the Diploma Gallery and at South Kensington prove that he possessed the requisite skill in the use of oil paint; his drawing in the British Museum shows his method of using water colour; and in both media his constant use of black outlines to suggest structure coincides in a remarkable manner with the practice of the painter of 'Woburn Abbey.' If Hodges when in Wilson's studio had an original sketch or picture of his master's to work from, he might well have caught enough of the older man's spirit to produce this noble work.

Of the pictures attributed to Crome two are of considerable importance. Of these the earlier is Lord Hillington's dignified 'Sea Piece' (68). A comparison with the picture of 'Yarmouth Beach' from Mr. Colman's collection, now in the Castle Museum at Norwich, suggests that this 'Sea Piece' may also be a view at Yarmouth. About the grandeur of this simple design and the feelings excited by its grey uncertain sky there can be no doubt whatever. The foreground has been painted twice, and even now is not quite satisfactory, but in the case of such a fine picture it is unfair to be hypercritical. It was probably painted about the year 1818. The

'Mousehold Heath' (24) is a perfect example of Crome's later style, when the breadth of his early manner had given place to a care about details due to his enthusiasm for Hobbema. Of the two other canvases attributed to Crome No. 19 hardly calls for comment, since, though it may show a trace of Crome's influence, it does not show a trace of his handiwork. The charming 'Mousehold Heath' (36) can more conveniently be discussed in connexion with another work that hangs near to it.

Three pictures are attributed to Crome's fellow-townsman John Sell Cotman. The first of these, 'Homeward Bound' (16), is a fine and impressive painting, but the grounds of its ascription to Cotman are hard to determine. In the first place the freedom of the brushwork and the substance of the pigment indicate that it was not painted before the seventies—that is to say, some thirty years after Cotman's death. By that time the shapely, careful tradition of the old masters of landscape was practically forgotten, and the more direct and sketchy practice of the French romantic school was influencing the younger landscapists. Were it not, indeed, for the figures in the boats, it would be hard to say whether the 'Homeward Bound' was painted in France or in England. Some time ago, it is said, the picture was ascribed to Henry Dawson. Had the name been Cecil Lawson the ascription would not have seemed unreasonable. The work is so modern that possibly some living marine painter might remember it, otherwise its authorship is likely to remain a puzzle.

The next picture attributed to J. S. Cotman is Mr. Benson's large 'St. Malo' (18), which has been the subject of some discussion. The fishing-boats and the figures in the foreground have not the precision of drawing we find in Cotman's water-colours. Besides, the painter's son, J. J. Cotman, is reported to have said that his father never painted a large picture—a somewhat vague statement, as Mr. Binyon, Cotman's biographer, remarks, yet one which is borne out by the moderate size of the painter's universally accepted works at Norwich and elsewhere. Nevertheless, as Mr. Benson's picture is obviously unfinished—for St. Malo is merely a silhouette, the middle-distance and the smaller boats mere hasty sweeps of colour—it is possible to consider the son's statement as applying only to completed pictures. Then we might regard No. 18 as an ambitious experiment of Cotman's, begun in enthusiasm, but soon laid aside, either from pressure of other work or in one of those fits of despair about his chances of success to which the unfortunate and neglected artist was continually liable. The very clumsiness of the craft in the foreground may have disheartened one who, in water colour and on a small scale, could draw the sweeping lines of a boat so finely. The boats are clumsy, perhaps, but they are painted with the summary directness of an accomplished craftsman. The figures are uncommonly dexterous too, and several of them are indicated by that spirited mosaic of flat washes of which Cotman alone had the secret. If you examine the famous 'Wherries on the Yare' in the National Gallery, remembering it was once glazed with brown to pass for a Crome, you will find, of course, a far nobler design, but exactly the same quality of canvas and thin pigment in sails and boats, while the figures are actually more shapeless and less like Cotman's usual work than are those in Mr. Benson's picture. The colour scheme, too, is absolutely identical with that of the drawings made on Cotman's visits to Normandy between 1817 and 1820, which points almost certainly to his responsibility for the design of this work. The magnificent handling and forced colour of the sky point with equal certainty to Cotman having carried out at least that portion of the picture with his own hand, and the rest of it, if unequal and sometimes below Cotman's average standard of

excellence, is at least so far above that of any known copyist or forger as to be safe from any serious attack.

The third picture attributed to J. S. Cotman is the *Heath Scene* (36), which belongs to Sir Charles Tennant. It is a very fine picture, but no one who is acquainted with John Sell Cotman's technique in the oil paintings which are certainly his will recognize his peculiar touch, shapely even to mannerism, on this freely worked canvas. Want of space makes it impossible to discuss here the radical differences between J. S. Cotman's map-like technique and the loose, blottesque treatment of this panorama. The picture has borne the name of Cotman, we believe, for a good many years, in days when Cotman's name was of no advantage from a commercial point of view. The fact is the more remarkable in that the work is actually an adaptation of the picture by Crome in the National Gallery of Scotland. In the Edinburgh picture the windmill on the left is omitted, the clouds are differently massed, and the foreground is occupied by a cart and horse; otherwise the two works are almost identical in design. The technique of the Burlington House picture indicates almost certainly the hand of one who was trained to paint in water colour rather than in oil; the blotted treatment of the poplars and the obvious difficulty the painter has had with his foreground are enough to prove this.

Now if we can suppose the picture was painted by the unfortunate John Joseph Cotman, J. S. Cotman's second son, we shall at once account for the name the picture has always borne in spite of its resemblance to the Edinburgh picture, for its unlikeness to the elder Cotman's work, and for the peculiar technique. In J. J. Cotman's water-colours we find a great inequality of style, but certain prevalent characteristics—a fondness for blotting and rubbing to suggest foliage and fore-grounds, and a tendency to a curious note of blue which is sharper and cooler than that found in his father's work. That in Mr. James Reeve's collection there should have been a water-colour by J. J. Cotman of the very place depicted in No. 36, the end of *Mousehold Heath*, seen from a different point of view, is at least an interesting coincidence.

The resemblance of Mr. Salting's *Mousehold Heath* (35) to the drawings of J. J. Cotman is even more striking. That the picture has no connexion with Crome is, of course, evident to any student of that painter, while in technique it bears a close resemblance to No. 36. The blotted forms of the trees, and the foreground rubbed in with something that looks like Roberson's medium, should be compared with the similar passages in the larger work, the poplars and the windmill on the left. Of the two pictures, Mr. Salting's is evidently the earlier; indeed, in a certain hastiness and callousness about the treatment of the foreground of Sir Charles Tennant's picture it is hardly fanciful to see signs of the trouble which overshadowed the last years of John Joseph Cotman's life.

The large Constable, *The Rainbow* (72), which now seems over laboured, is a striking evidence of the change that has taken place in our views about painting since the artist's death in 1837. Then 'The Rainbow' was to have been presented to the nation, but was rejected by a committee of the painter's friends, as being unsuitable on account of the too great boldness of its execution. The juxtaposition of Constable's diploma picture *The Lock* (8) with Sir Charles Tennant's version of the composition (9) is hardly to the advantage of the latter work. The unreal, incompetent figures, the sickly yellow colouring, the sloppy brushwork, the lack of texture, and perhaps more than all the ignorance of the construction of the bridge on the right, which still stands close by Flatford Mill and was constantly painted quite faithfully

by Constable, make us convinced that No. 9 is hanging in better company than it deserves. Certainly the picture belonging to the Academy looks far more powerful and brilliant than it did in the unfavourable position it usually occupies on the crowded walls of the Diploma Gallery. The famous *Opening of Waterloo Bridge* (4) seems to have recovered from the glaze of blacking secured by varnish with which, according to Leslie, it was "toned" shortly after the artist's death—indeed, on looking at the picture it is hard to believe that the story is not a fabrication.

BURLINGTON FINE-ARTS CLUB.

A COLLECTION in the gallery of the Club of works lent by members has revealed some interesting and one or two surprising works. The most curious is the portrait of a boy by Francia, of which we shall publish next week a full account. It is an instance of how smug Francia could be—of his smoothest and most insipid accomplishment. Mr. Salting's little *Deposition* by the same artist strikes an altogether deeper and truer note. For sheer brilliance and purity of colour, and for the glowing atmosphere of the landscape, it can hardly be matched among Francia's paintings. Mr. Salting also contributes the exquisite "story" of *David and Jonathan*, by Cima, in which that artist is seen in his freest and most fantastically lyrical vein. An imposing portrait of a senator, lent by Mr. R. H. Benson, might almost do as companion to the woman's portrait which we noticed in the Old Masters, so nearly does it fit in point of style and period, though, if anything, this is a trifle more Michelangelesque, more ostentatiously rhetorical, in a noble way, however. Sir Frederick Cook contributes a delightful little Francesco di Giorgio, with glowing blonde flesh colour, set off by a vivid scarlet. From the same collection comes a very remarkable head of a youth, seen full face, ascribed to Jacopo de' Barbari. It occurs to us as possible that this too may be transferred, like the heads at Bergamo formerly attributed to Jacopo, to the pseudo-Boccaccino—that would certainly account for something Leonardesque in the feeling for mood, and the smooth enamelled quality.

One of the most fascinating exhibits is the minute picture of a *Pietà* lent by Mr. Benson. It is by Filippino Lippi, and carried out with the delicacy and brilliance of a miniature. It belongs, we suppose, to the later period of the artist's activity, being painted in oils, like the panel at Christchurch.

Lord Powis has contributed a small *Pietà* which is in astonishingly perfect condition. It is the work of a pupil of Rogier van der Weyden, who has copied the central figures from his master's great piece, now in the Brussels gallery. It is needless to say that he has not been able to reproduce the passionate intensity of the original. It is, however, as perfectly preserved a specimen of early Flemish technique as we have seen.

Another Flemish picture of interest is a portrait of a man, executed on a rather larger scale, and with more vague and less curious modelling than was usual among Flemish artists of the fifteenth century, so that at first sight it reminds one of Antonello da Messina. Should this prove to be, as we suspect, by Petrus Christus, it would afford another proof of the view which we suggested some time ago, that Antonello learnt his art from him.

A very stiff but decorative portrait of a lady in a turbaned headdress is ascribed to Lotto, but is clearly too wooden and insensitive for him. It may be by Giulio Campi.

A large portrait, attributed to Titian, which it appears has been recently discovered, was scarcely visible when we saw it, and we must therefore defer any discussion of it.

The drawings and furniture, too, merit separate treatment, for, in spite of its small size, the exhibition is singularly rich in important work.

MODERN INSCRIPTIONS ADDED TO OLD SILVER PLATE.

Coatham, Redcar.

PERHAPS it may be worth while to supplement what Mr. Walter Rye has written about the bogus Norwich city inscription on the York-made silver cup by adding that the maker of the cup (Francis Bryce, a goldsmith of York) was not born till 1616, about thirty-six years after the date when the cup was supposed to have been given to the city of Norwich.

It appears from what Mr. Rye says that an attempt was made to cheat the Corporation of Norwich into buying a piece of plate with a bogus inscription in 1873. At that date the York hall-mark had not been identified, and it is quite likely that both these faked inscriptions were engraved with a view to business about the same time. It is, perhaps, of interest to note that when in 1875 I began to examine the marks on Yorkshire church plate, a clergyman to whom I applied to be allowed to examine his plate told me that the cup had recently been sent away to be repaired, and that he was informed by the firm to whom he had sent it that it bore the Norwich hall-mark. As a fact it bore the old York mark. To the uninitiated who buy old silver plate the warning "Caveat emptor" cannot be too emphatically given. I was told by a wealthy American in Norway some years ago that he had secured at a big figure the chalice from which Charles I. received the last Sacrament. I saw another chalice out of which Charles I. received the last Sacrament at an exhibition last summer, and I have heard of two more! T. M. FALLOW.

THE MARQUAND SALE.

THE dispersal on January 23rd in New York of the ninety-three pictures and water-colour drawings collected by the late Mr. H. G. Marquand (see *Athenæum*, January 10th) produced some surprises, but, on the whole, the total of upwards of 39,400 dollars doubtless shows a good profit on the outlay. The principal were the following: J. M. W. Turner, three water-colour drawings—Katz Castle with Rheinfels, 1,025 dollars; Peterhof, 1,700 dollars; From Ehrenbreitstein, 1,750 dollars. Edwin A. Abbey, Mariana, Measure for Measure, 2,050 dollars. T. Gainsborough, Shepherd Boys, 2,850 dollars. George Romney, The Shy Child, 7,800 dollars; and Mrs. Wells, 15,500 dollars. John Crome, landscape with cottage, 1,600 dollars; Old Mill on the Yare, 8,500 dollars; and The Porlington Oak, 3,600 dollars. Sir Henry Raeburn, Portrait of Charles Lamb, 1,150 dollars. John Hopper, Portrait of Young Shelley, 1,000 dollars; Lady Almeria Carpenter, 3,200 dollars; and Mrs. Gwyn, 22,200 dollars. Sir Joshua Reynolds, Countess of Nottingham, 2,300 dollars; and the Hon. Mrs. Stanhope, 7,900 dollars. John Constable, Dedham Vale, 13,750 dollars. J. B. C. Corot, Classical Landscape, 1,850 dollars. A. von Pettenkofer, La Charrette des Blessés, 2,500 dollars. C. Troyon, Landscape and Cattle, 2,650 dollars. Alex. Decamps, Landscape, 3,000 dollars. Th. Rousseau, Landscape, 3,200 dollars. Sir Lawrence Alma Tadema, Amo te, Ama me, 10,600 dollars; and A Reading from Homer, 30,300 dollars. Geo. H. Boughton, Marvell's Last Visit to Milton, 4,600 dollars; and A Golden Afternoon, Luccombe Chine, Isle of Wight, 1,500 dollars. Lord Leighton, A Mythological Triptych illustrating Music, 16,000 dollars.

Fine-Art Gossipy.

MR. AND MRS. ALBERT STEVENS are holding next Wednesday a private view of their water-colour drawings, entitled 'Garden Fantasies' and 'Landscapes,' at the Leicester Gallery, Leicester Square.

THE Royal Glasgow Institute of the Fine Arts opened their forty-second annual exhibition to the Press on Friday last.

Two interesting elections are announced at the Paris Académie des Beaux-Arts. Mr. John H. Lorimer, of Edinburgh, has been elected a corresponding member in the painting section; and Mr. William Goscombe John has been similarly honoured in the sculpture section, taking the place of Mr. Onslow Ford.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 24th inst. the following pictures: Sir W. Beechey, Rosalind, 194*l.* Gainsborough, Ignatius Sanchez, 105*l.* D. Mytens, Herrman Boerhaave, 840*l.* Greuze, A Young Girl, in black and white drapery, seated in a chair, 173*l.* Early Flemish School, A Triptych, with the Descent from the Cross, Donors and Saints on the wing, 105*l.* T. Rowlandson's drawing, A Fencing Club, fetched 63*l.*

MUCH discussion has been aroused of late by the conflict of two schemes for the completion of Alfred Stevens's monument to Wellington in St. Paul's Cathedral. The private scheme, which has arrived at completion while the official one was still incubating, is to entrust the work to Mr. Tweed; the official scheme has not yet disclosed the name of a sculptor. It is therefore impossible to judge of their relative merits as yet. This, however, may be said, that Sir E. J. Poynter, in confessing to an ignorance of Mr. Tweed's work, shows how the official representatives of British art play the part of Gallio. Here is a sculptor who has executed the most important piece of monumental sculpture which has been commissioned for some time, the colossal statue of Mr. Rhode at Bulawayo, and yet the President of the Academy has not taken the trouble to find out whether a man who is capable of such work ought not to be included in the ranks of that body. He then proceeds to use his own indifference to the work of the younger and more promising sculptors of the day as a reason for excluding them from further commissions.

The death is announced of M. Pierre Louis Béraldi, in the eighty-first year of his age, at his house in the Rue Blanche, Paris. M. Béraldi was one of the oldest print collectors in Paris, and his collection—chiefly, it seems, of engravings bearing upon the history of portraiture in France—is one of the most important in existence, both as to quantity and quality. His son, M. Henri Béraldi, is the compiler of that indispensable work, the 'Dictionnaire des Graveurs du XIX^e Siècle.'

MUSIC**THE WEEK.**

SAVOY THEATRE.—'A Princess of Kensington.' ST. JAMES'S HALL.—Mr. Borwick's Pianoforte Recital.

LAST Thursday week was produced 'A Princess of Kensington,' the new comic opera in two acts, libretto by Mr. Basil Hood, music by Edward German. The late Sir Arthur Sullivan fully realized that music was not only one of the factors of a Savoy piece, but that if the stage picture were not to be spoilt it must be kept within wise limits. We would not say that these restrictions are unknown to-day, but we cannot help feeling that the composer is trying (unconsciously, it may be) to bring his art into greater prominence. If we are right, then he ought to set a libretto of different character, one which gives fuller scope for

music, and also one in which the story moves on higher lines. 'A Princess of Kensington' is a piece for an evening's pleasant diversion. There are effective points, many comic scenes, and clever dialogue, though over-spiced at times with puns. There are many taking features in the composer's orchestration, though, considering the piece is largely concerned with fairies, he makes too much use of the brass.

MISS Constance Drever, who impersonated Kenna, daughter of Oberon, appeared, at very short notice, in place of Miss Agnes Fraser. She sang well, and though she has something to learn in the way of acting, she showed decided natural talent and achieved a well-deserved success. Miss Louie Pounds (Joy) and Mr. Powis Pinder (Bill) were excellent, while Mr. Walter Passmore, a true "Imp of Mischief," caused constant merriment. Edward German conducted on the first night, Mr. Hamish McCunn on the second. The opera was well received.

MR. LEONARD BORWICK gave the first of four pianoforte recitals at St. James's Hall last Friday week. His programme commenced with Beethoven's Sonata in F minor, Op. 57, and his reading of the opening movement was admirable both in letter and spirit. In the latter part of the *andante* the tone as concerns the melody notes was scarcely tender enough. Justice, however, was rendered to the *finale*, and the pianist did not follow the bad example often set of disregarding the composer's *ma non troppo* after the word *allegro*; thus the powerful *presto coda* produced all the greater effect. This sonata was followed by the one in F sharp, Op. 78, a work not without interest, but certainly not *à la hauteur* of the previous one; and it was played with commendable skill. The programme included Schumann's 'Kreisleriana,' and, as a faithful pupil of Madame Schumann, Mr. Borwick interpreted the music with all due judgment and sympathy, though, if our memory deceive us not, Nos. 2 and 6 were taken at a slower pace than was customary with his teacher; the pianist, though formerly her pupil, is, however, perfectly free to follow his own ideas as to time. The last number was performed with rare finish and delicacy. There was a large and appreciative audience.

Musical Gossipy.

MISS GRACE SUNDERLAND and Mr. Frank Thistleton provided an interesting programme of old music at their second chamber concert at Brinsmead's Galleries. Dr. William Boyce's Sonatas in A major, for violin, flute, 'cello, and piano, including in its four movements a spirited *fuga* and bright *minuetto*, was capably presented by Messrs. Thistleton, Allen, and James, and Miss Sunderland. A Concerto in G minor, Op. 8, by Giuseppe Torelli, for two violins with pianoforte accompaniment, proved for the most part dull and ineffective, the final *allegro* exhibiting, however, a larger measure of animation than the two earlier movements. The performers were Mr. Thistleton, Mr. Royston Cambridge, and Miss Sunderland. Attractive alike as regards themes and treatment was the Sonata in A major, for violin and piano, by Francesco Geminiani, pupil of Corelli, and rival in England of Veracini. The programme also included Frescobaldi's *Canzon* for violin, flute, 'cello, and piano, a pleasing and suavely written work, and a Suite in G minor, by Evaristo Felice Dall' Abaco, for two violins,

'cello, and piano, which contained a stately *sarabanda* and a vivacious *giga*.

THE death is announced of the talented composer Augusta Mary Anne Holmes (properly Holmes), born in Paris of Irish parents in 1847, according to Grove and Baker—about 1850, according to Poug's supplement to Féétis's 'Biographie des Musiciens.' She studied for two years under César Franck. In 1880 her dramatic symphony 'Lutèce' gained a prize offered by the city of Paris. She also composed the symphony 'Les Argonautes' (1880). In 1895 her opera 'La Montagne Noire' was produced at the Grand Opéra. She wrote many songs.

JAMES HENRY TSCHUDI BROADWOOD, eldest son of Henry Fowler Broadwood, who died only ten years ago, and a director of the well-known Broadwood house, died recently at Madeira at the early age of forty-eight.

THE death is also announced of Robert Planquette, composer of the well-known opera 'Les Cloches de Corneville.'

THE *Musical Times* of this month gives the hitherto unpublished portrait of Dr. Maurice Greene, organist of St. Paul's from 1718 until his death in 1755, and successor to Eccles as Master of the King's Musick. The portrait is from the painting by Francis Hayman, in the possession of Mr. J. Edward Street, honorary secretary of the Madrigal Society.

RIMSKY-KORSAKOFF, the Russian composer, is a prolific writer of operas; his 'The Immortal Katschschay,' recently produced at the Solodovnikov Theatre, Moscow, is said to be his twelfth. The libretto, apparently from his own pen, is based on old Russian legends. The Hamburger Nachrichten mentions the influence of Wagner in the music, but speaks of its lightness and spontaneity.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
MON.	Sunday League, 7, Queen's Hall.
—	Mr. Hayden-Coffin's Concert, 3.15, Steinway Hall.
—	Miss Gladys Naylor-Carne's Orchestral Concert, 8, St. James's Hall.
TUES.	The Wessely String Quartet, 8, Bechstein Hall.
—	Solodovnikov's Orchestral and Choral Society, 8, Queen's Hall.
WED.	Miss Edith Robinson's Violin Recital, 8.15, Bechstein Hall.
THURS.	Miss Elsie Jordan's Orchestral Concert, 8.15, St. James's Hall.
—	Miss Grace Smith's Pianoforte Recital, 8, Bechstein Hall.
FRI.	Miss Fern Margaret's Concert, 8, Steinway Hall.
SAT.	Mr. Borwick's Pianoforte Recital, 8, St. James's Hall.
—	London Ballad Concert, 8, Queen's Hall.
—	Saturday Popular Concert, 8, St. James's Hall.

Drama**THE WEEK.**

SHAFESBURY.—'For Sword or Song,' a Poetical Music-Play in Three Acts. Written by Robert George Legge. Music'd by Louis Calvert.

IMPERIAL.—'When We Dead Awaken,' a Dramatic Epilogue in Three Acts. By Henrik Ibsen. Translated by William Archer.

THE elaborate collaboration quaintly described in the words of the programme copied above has been less successful than was to have been hoped from the nature of the effort. Its aim was to supply a dramatic poem, such almost as 'The Faithful Shepherdess,' 'The Sad Shepherd,' or other works, English or Italian, which found favour in the seventeenth century; the result is a play of imaginative quality, but lacking alike in action and in sympathy. That it was received with favour shows how tolerant is the public of earnest effort and how anxious to welcome any attempt to rise above the level (almost always trivial and not seldom sordid) of modern drama. The idea which underlies 'For Sword or Song' is worthy, and a measure of the local colour is effective. All is unequal, however, and while some of the lyrics are inspired, the work as a whole lacks sustained breath, and is not seldom nebulous. A

splendid but rather incomprehensible spectacle is presented, and there are poetical lines which would be effective if spoken, but are simply inaudible when sung. A prelude showing the birth of the hero, Count Vladimir, who is seen in his cradle with ministrant spirits, seems suggested by Milton's 'At a Vacation Exercise,' beginning:—

Good luck befriend thee, Son; for at thy birth
The faery ladies danced upon the hearth.
The drowsy nurse hath sworn she did them spy
Come tripping to the room where thou didst lie,
And, sweetly singing round about the bed,
Strew all their blessings on thy sleeping head.

Other passages in the same early but inspired poem might well have a reference to the scene which in the play is duly witnessed by the public. At the outset, however, Mr. Legge must somewhat perplex his interpreters, scenic and histrionic, since the first direction in regard to the sleeping infant is that "rare perfumes and vapours rise around him as the Spirits shed the light of their gifts about him," a pretty notion, the realization of which needs the possession of talismans of Oriental potency. The child thus ushered into the world, the son of one of the most haughty of Magyar noblemen, is dowered with the love of peace and the taste for music. As it is a matter of faith with Hungarian magnates that the sword is the only weapon a gentleman may handle, and that to play with the lyre is only less dis honouring than to dig with the spade, a hard task is that of Vladimir in bringing them to milder views. His father, who has turned him out of his house as degenerate, becomes ultimately a convert, but only when dying of his wounds. Vladimir himself has to consort with gypsies, who appear to be the only denizens of the Carpathians, and marries, ultimately, one of the tribe, who proves, however, to be of birth no less noble than his own, having been stolen when a child. In addition to the main action we have contests between the earth spirits and those of "another sort," whose beauty and purity arouse envy. Miss Julia Neilson played with much power as the young prince, and showed her possession of a fine voice and good musical training, and Mr. Fred Terry gave a capital rendering of a proud and warlike nobleman.

Without the intervention of some body such as the Stage Society, the very *raison d'être* of which is to serve as a "home of lost causes," it is highly improbable that Ibsen's 'When We Dead Awaken' would have been presented on English boards. It has now been seen, with the result that its unfitness for stage exposition is conclusively established. Once more, however, it is shown that pieces essentially undramatic may furnish opportunities for acting. In 'When We Dead Awaken' all who participated may claim to have scored. As Irene Miss Henrietta Watson was seen not at her best, which is in comedy, a fact she seems reluctant to recognize, but to high advantage. Miss Mabel Hackney showed the dissatisfied aspects of Maia Rubek, and Miss Edith Craig was the Sister of Mercy, a part of little significance. Mr. Laurence Irving presented with uncompromising fidelity the part of Ulfheim, perhaps the most essentially animal character to be found in any drama subsequent to Tudor times. Mr. G. S. Titheradge

realized the selfish and Philistine sculptor Arnold Rubek, and Mr. A. Morrice Seaton was the Inspector of Baths.

Dramatic Gossipy.

'PRINZ PAPILLON,' a comedy in four acts, by Herr Franz von Schönhan, was produced on Saturday last by the German comedians at the Great Queen Street Theatre. It is a presentation of courtly manners, in which a German princeling, passing as his own Court painter, wins, like a second Lord of Burleigh, the love not of a country maiden, but of the daughter of his uncle's confidential minister. In the love-making of this pair, pleasantly presented by Herr Hans Ziegler and Fräulein Grete Lorma, is found the chief attraction of a thin but agreeable piece. Herr Hans Andresen plays the State official, and Herr Max Behrend a fashionable idler.

On Thursday in last week 'Amelia,' a one-act sketch by Mr. Nigel Playfair, was produced as a *lever de rideau* at the Garrick. It shows a maid-of-all-work of the grubbiest description receiving from her vulgar employers lessons how to welcome an expected guest, and is neither happily conceived nor well played. The pretty adaptation of Kingsley's 'Water Babies,' which constitutes the chief attraction, will gain much when the limbs of some of the children are clad in attire less inartistic than that they now wear.

SIR HENRY IRVING began on Thursday at Northampton a country tour with 'The Merchant of Venice,' 'Louis XI.,' and 'The Bells' and 'A Story of Waterloo,' which will last until the rehearsals of 'Dante,' which is to be given at Drury Lane towards the end of April.

THE Royalty reopens this evening with 'A Snug Little Kingdom,' by Mr. Mark Ambient, the performance of which is preceded by that of 'On the Honour of a Rogue,' by Mr. Cosmo Hamilton and Miss Constance Smedley.

'THE ADOPTION OF ARCHIBALD' is to be given at the Avenue on Friday next. This is doubtless for the purpose of avoiding collision with the dramatic version of 'The Light that Failed,' to be played by Mr. Forbes Robertson at the Lyric on the following day. Novelties are sometimes exhibited on Friday for a single occasion. Instances of producing a piece on that day for a run are, however, very rare. What is narrated concerning 'The Adoption of Archibald' suggests a resemblance to Marryat's 'Japhet in Search of a Father.'

In the 'Era Almanack' for 1903 is introduced a feature so commendable for purposes of reference that we wonder it was not previously employed. This consists of an alphabetical list of all the novelties and principal revivals in town and country, with the date of production. This, in the course of years, will prove a valuable record. An index might well be published every decade. An obituary with portraits is another useful feature, which would be improved by the addition of a few dates and other particulars.

SUDERMANN's play 'Es Lebe das Leben' will be published in London at an early date by Messrs. Duckworth & Co., under the title of 'The Joy of Living.' It is also likely to be performed here in the early autumn by Mrs. Patrick Campbell. The present translation is by Mrs. Edith Wharton, the author of 'A Gift from the Grave.'

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F. J. G.—Certainly.
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